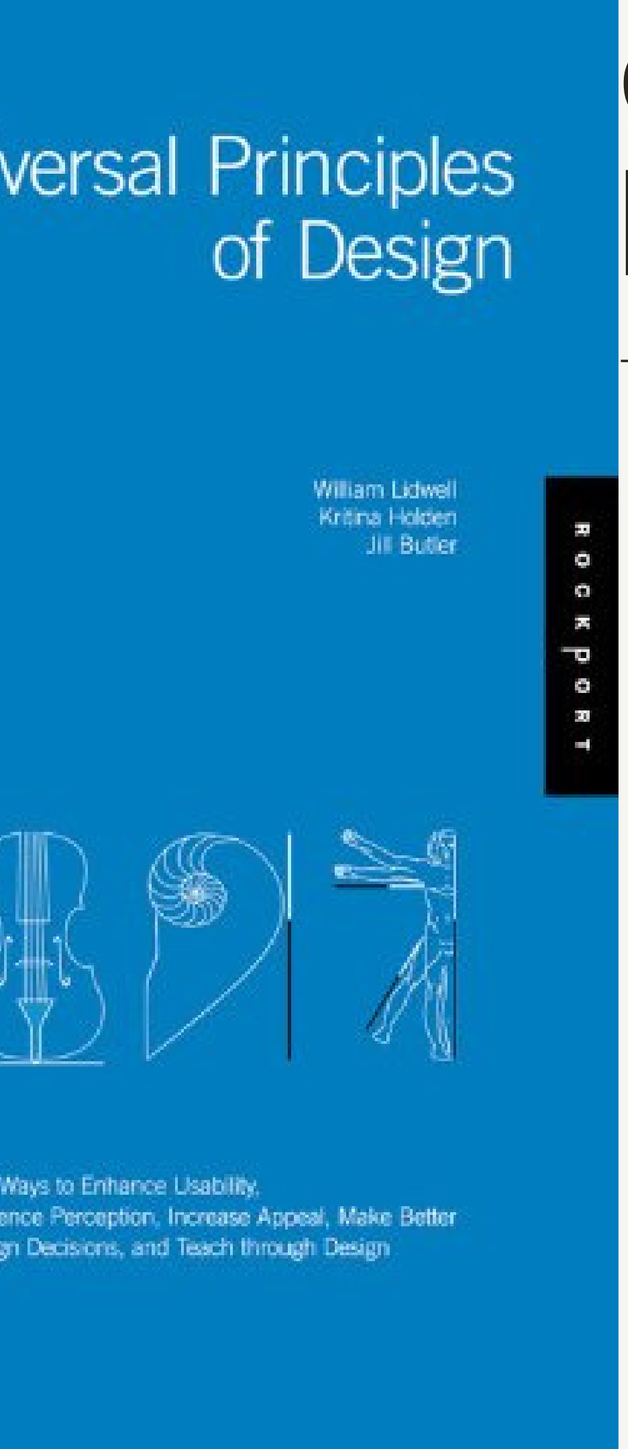
ALYANNA
ARZENTE
2103132



Principles of Design

due: 25th Jan 2022
evaluation: 26th Jan 2022



getting to know the course

By the end of the course I will have my own methodology of doing things.

Important Texts :

-Universal Principles of Design
Lidwell, Holden, Butler

-Robot Boy
Tim Burton

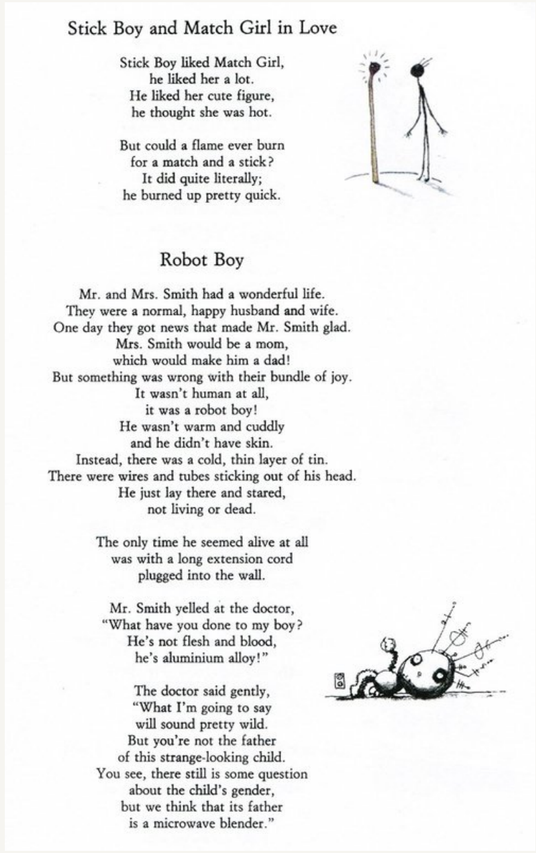
Module Learning Outcomes

Upon successful completion of this module, a student should be able to demonstrate the ability to:

- Examine a variety of written material from the viewpoint of the designer, responding to its artistic challenges in terms of action, atmosphere and dramatic potential.
- Access and apply visual research as a basis for design exploration and discussion.
- Explore basic visual design through 2D, 3D and installation work.

"To live a creative life we must lose our fear of being wrong"

-Joseph Chilton Pearce



Stick Boy and Match Girl in Love

Stick Boy liked Match Girl,
he liked her a lot.
He liked her cute figure,
he thought she was hot.

But could a flame ever burn
for a match and a stick?
It did quite literally;
he burned up pretty quick.

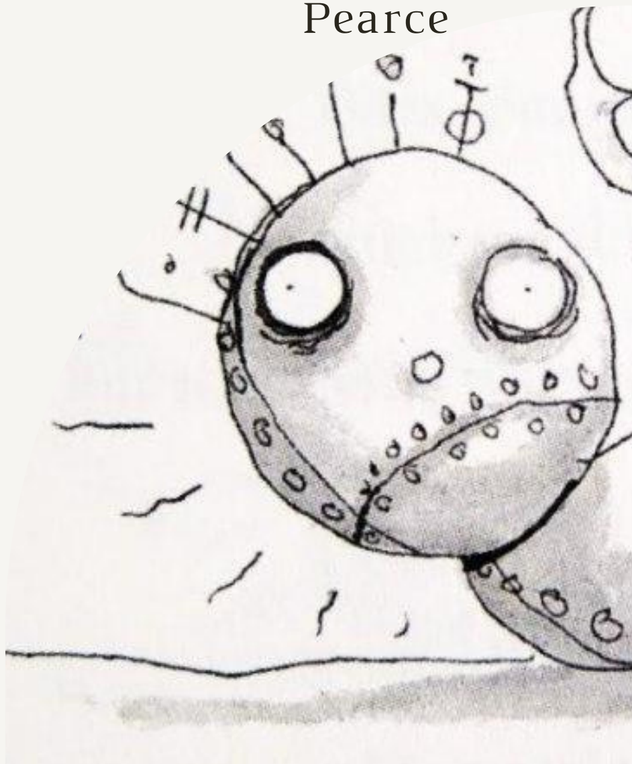
Robot Boy

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 a 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.

The only time he seemed alive at all
was with a long extension cord
plugged into the wall.

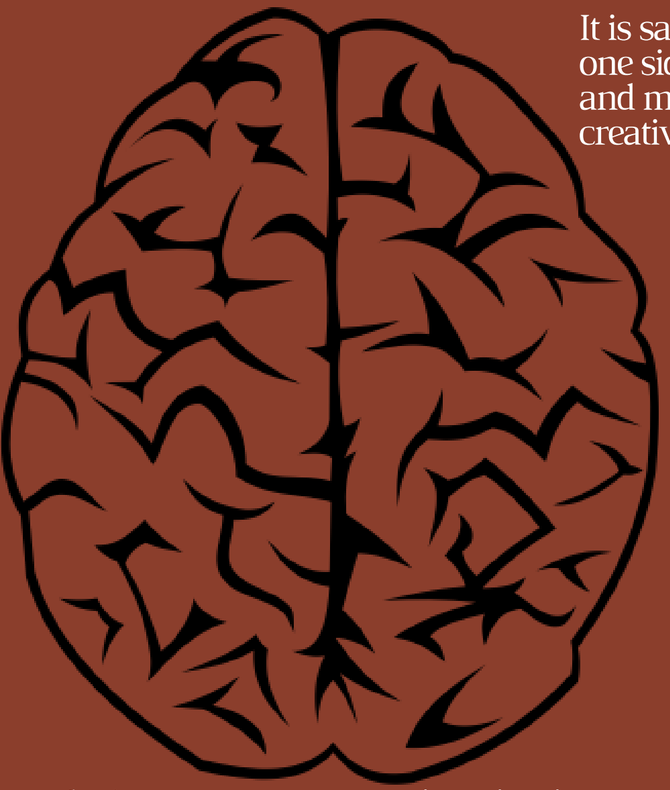
Mr. Smith yelled at the doctor,
"What have you done to my boy?
He's not flesh and blood,
he's aluminium alloy!"

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."



Left or Right side brain?





It is said that people are either left-brained or right-brained. Referring to the fact that one side of your brain is more dominant than the other. If you're mostly analytical and methodical in your thinking, you're said to be left-brained. If you are more creative or artistic, you're thought to be right-brained.

This theory is based on the fact that the brain's two hemispheres function differently. This first came to light in the 1960s, thanks to the research of psychobiologist and Nobel Prize winner Roger W. Sperry [Pietrangelo, 2019].

logic
sequencing
linear thinking
mathematics
facts
thinking
in words

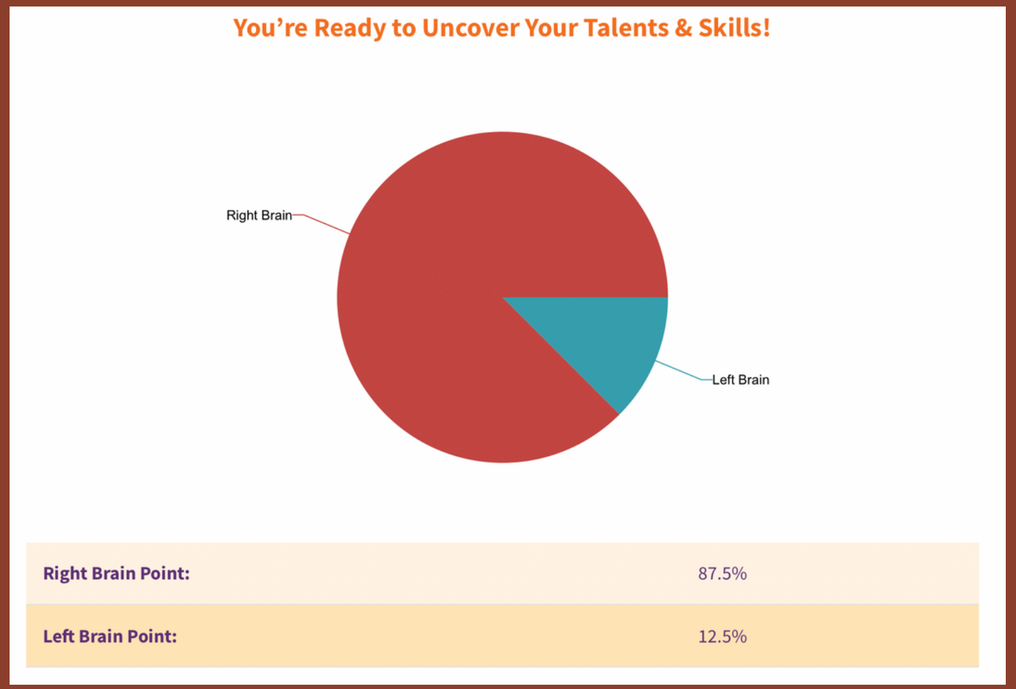
imagination
holistic
thinking
intuition
arts
rhythm
visualization
daydreaming

my results

What I have gathered from my results, is that I am mostly right side... which means I am more creative when it comes to things in my life.

Although the left side is only 12.5%, I still feel like there are some factors in my life where I am still quite logical and need to have that organisation in my life, so I dont forget things or loose track of time.

However I am definitely a daydreamer, I feel like that somes me up the best. It sometimes very hard for me to be a forward thinking person.



Continuous Line Drawing

Attempt no.1

As this was my first attempt, I was very very doubtful that this was going to go down well.

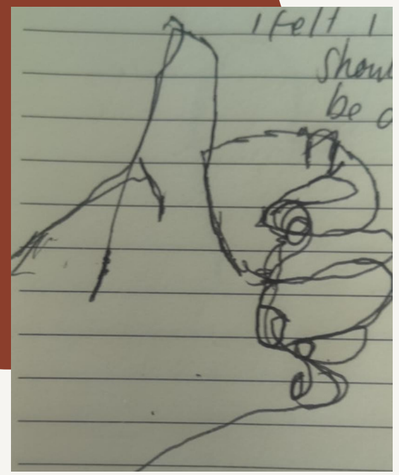
With this drawing I tried doing it with my eyes closed just from memory. I don't like it at all!



Attempt no.2

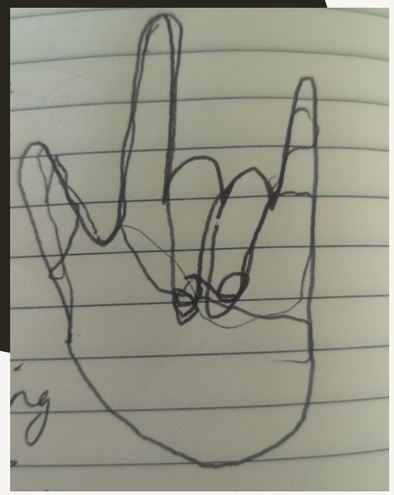
This one went well... with this attempt, I tried to do a harder pose and did the drawing whilst looking at my hand.

I think it turned out very well considering I was doing it in one continuous line without looking at what I drawing.



Attempt no.3

I think this one came out the best I dont know if it was pure luck. or the pose I did but it looks the best out of the three. With this drawing I took a lot more time on it then I did with the other ones. and took more time looking at the details.



Evaluation of the experience:

I hated how I couldnt control what I was doing, as an artist I feel like you always have to be looking at what you are doing, to ensure that youre are producing the best work you can. It was a challenge not to look as I felt like I was going against everything I knew as an artist and was a I taught. But at the ultimately is good to be faced with something out of your comfort zone as this challenges you to come up with new ways or producing art and ideas.

Drawing without looking at what you are doing.

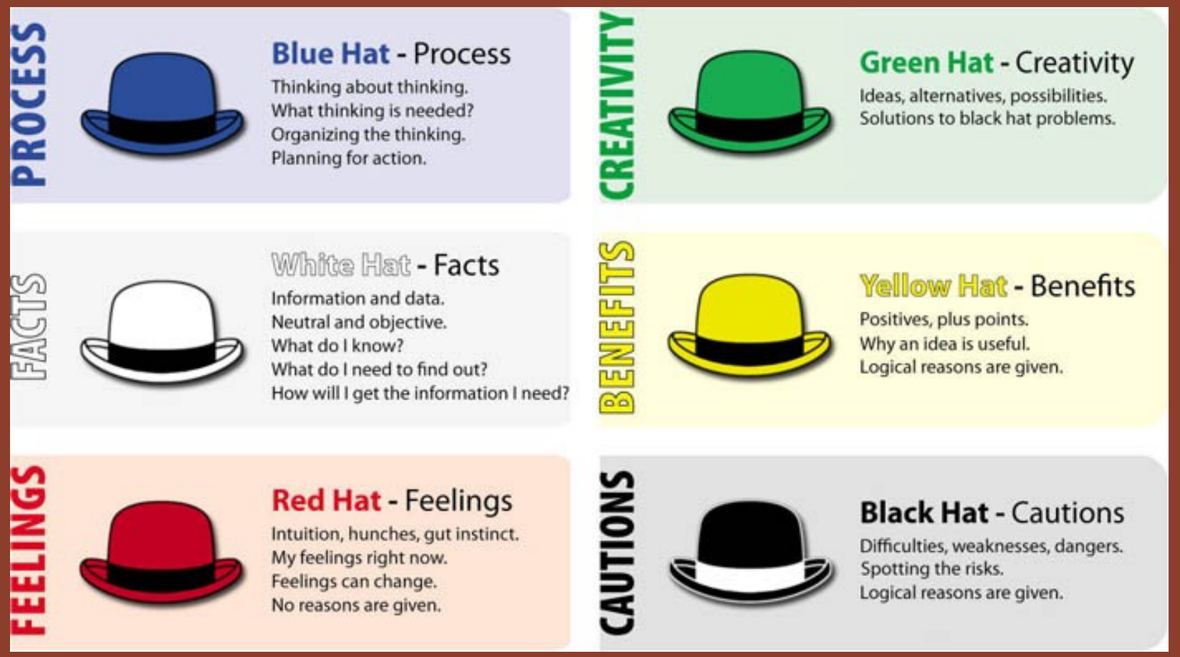
I found this amazing website of an art teacher who said that "To draw a subject accurately, you have to draw what is really there. Blind drawing makes your logical brain shut up for a while." (Amy, 2013). They're referring to drawing with your eyes closed so that, you are purely drawing from memory, which, in theory, you are using the right side of your brain. I like to have a bit of control when I am drawing, and make things look as accurate as possible, so having to turn off the 'logic' side of my brain was quite difficult.

Our Brains

Edward De Bono

Dr E. De Bono is the originator of the term 'Lateral Thinking', he dedicated his life to inspiring, encouraging and enabling us to be better and more creative thinkers. He created 'The Six Thinking Hats' method to enable individuals and teams to be more receptive to new ideas and to develop them constructively.

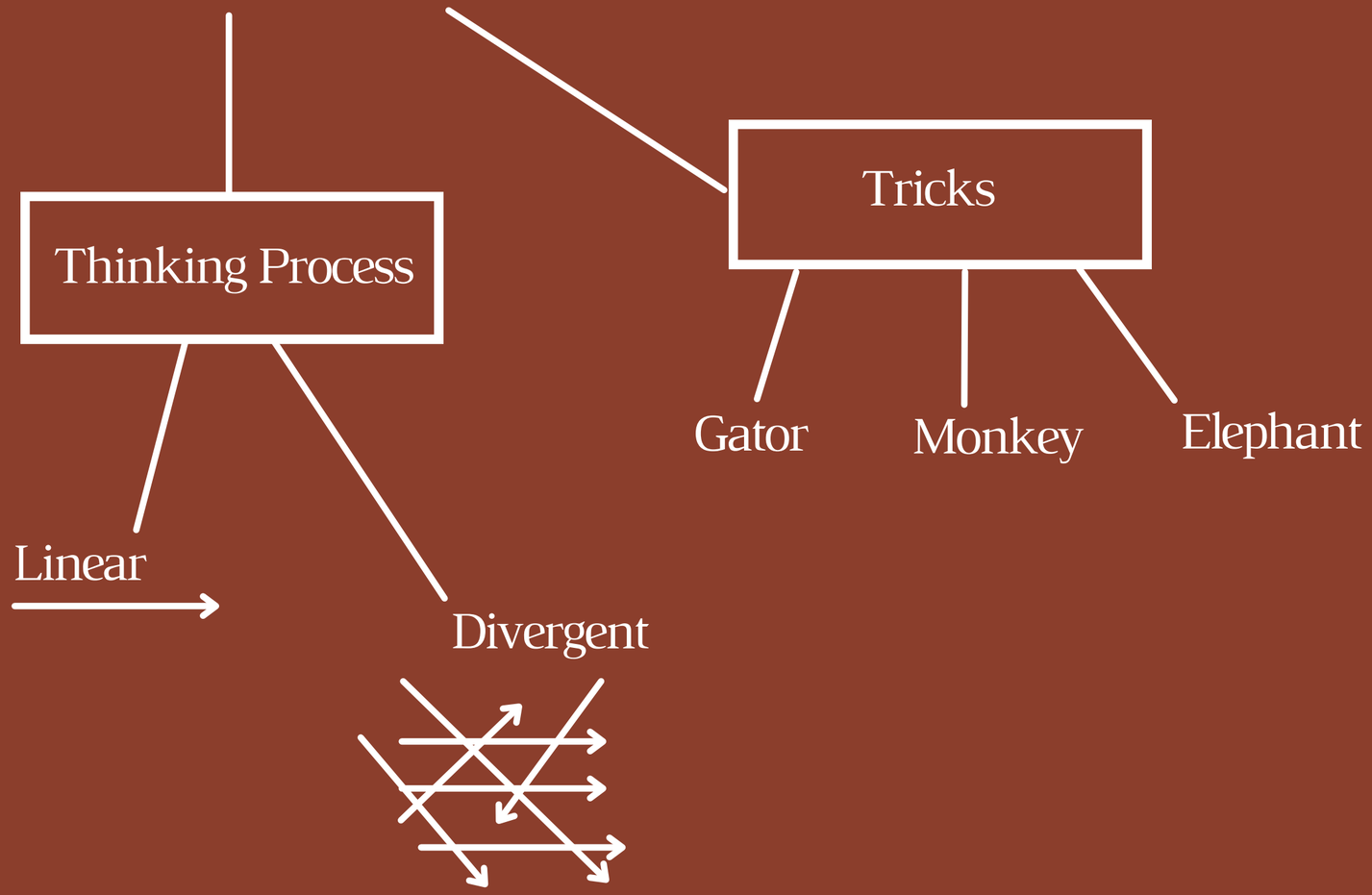
The De Bono methods are a means of breaking old patterns and creating new ones. We don't tell you what to think but we show you how to think for yourself, both creatively and inclusively.



This style of thinking allows people to be more productive and have more freedom with what they are doing.



Our Brains



Definitions:

Linear: Step by step process of solving a problem/task, normally resulting in one correct answer

Divergent: leaps between ideas and may result in multiple solutions – Like a kaleidoscope

Gator: Our instinctive responses – fight, flight or freeze – gut feeling?

Monkey: Minds jumps quickly between topics, never stop thinking for too long – Multi tasking/mental hopscotch

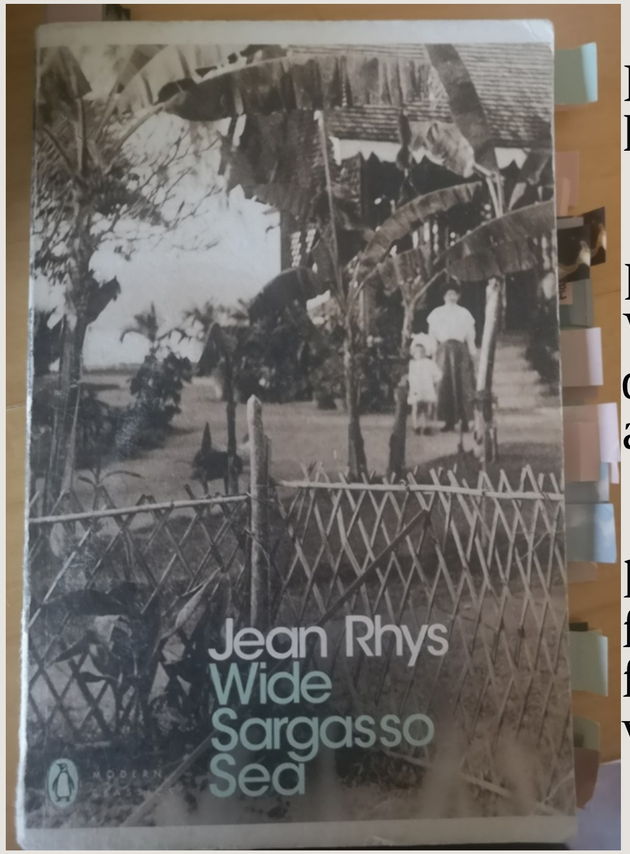
Elephant: Learning patterns – learn from previous experiences. This can sometimes hinder new ideas/can stop thinking ‘out of the box’

What is design?

Definition
a plan or drawing produced to show the look and function or workings of a building, garment, or other object before it is made.
(Oxford dictionary)

Why does design matter?

Design matters because it affects us emotionally.
Even when a space isn't expressly created to wow us, disturb us, excite us, to make us feel happy or sad, it leads us to feel some emotion or another. That reaction influences how we think and behave



Design Challenge: YOU HAVE 10 MINS TO GO TAKE A PHOTO OF SOMETHING THAT HAS BEEN ‘DESIGNED’ AND DISCUSS.

I chose one of my favourite books "Wide Sargasso Sea" by Jean Rhys.
What I like about it is that not only is the image on the cover really bizarre, it also looks like it dosent belong on a cover of a book. It also doesn't reveal too much about what the book is about, you are left not knowing about it, you're left with a possible location.

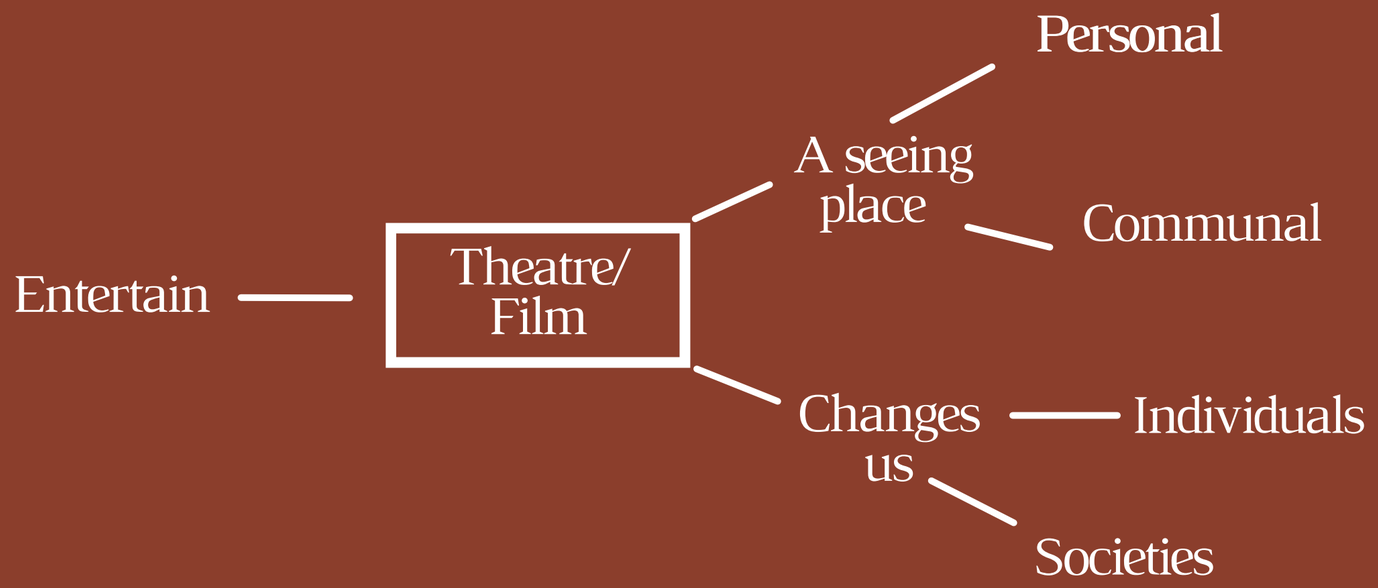
When we were discussing it there was a good point mentioned, that I quote "looks like a well loved book." and this took me to the thought that, this could also be a good prop to be used in film/tv or theatre. Especially as there are loads of tabs from where I have analysed the book for my English A-level. But someone saying it looked well loved, just made me feel so wholesome as I do love the book so much.

Scenography

Definition: Scenography is a practice of crafting stage environments or atmospheres. In the contemporary English usage, scenography is the combination of technological and material stagecrafts to represent, enact, and produce a sense of place in performance.

The term 'scenography' includes all the elements that contribute to establishing an atmosphere and mood for a presentation: lighting, sound, set, costume

'Scenography' has evolved from historical roots classical antigity and connections to thearchitects of theRenaissemce era largery dueto the theatrical activity in Eatern Europe in the twentith centruay

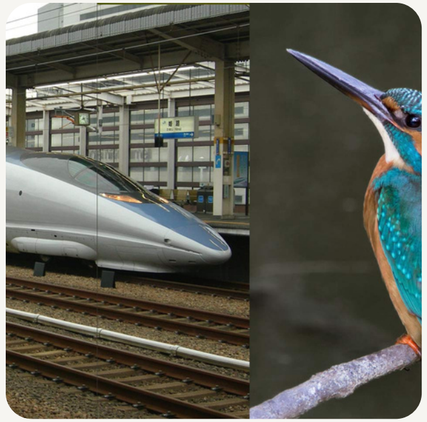


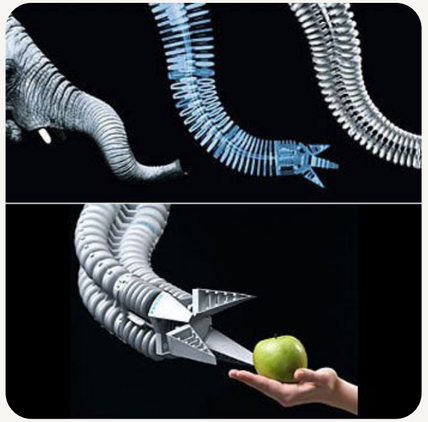
What has affected me?

The film that has affected me the most is the 2017 film Call Me By Your Name, which doesn't have distinguishable sets, they are more locations rather than sets.

But Black Mirror has been one of my main inspirations for a lot of my ideas/sets I designed in college. I like the Scandinavian, minimalist design to it.

Design in Nature







“design with nature” means that the way we occupy and modify the earth is best when it is planned and designed with careful regard to both the ecology and the character of the landscape.

In this way, its argued that our cities, industries and farms could avoid major natural hazards and become truly regenerative . More deeply, I believedthat by living with rather than against the more powerful forces and flows of the landscape, communities would gain a stronger sense of place and identity.

There's something powerful that happens when they can look at the natural world with a sense of awe, wonder, and curiosity and then connect those ideas to new designs that solve real-world problems. When this happens, they learn to think differently and ultimately grow into problem-solvers and creative thinkers.

Boiling Water







How did it make me feel?

At the beginning I thought it would boring and so long, and I was right. However after zoning out and thinking about it I felt at home. Watching the water boil made feel at home; it takes me back to a time when Nonno (my grandpa) taught me how to cook pasta.

I used to stand on the little step and lean over the counter and wait for the water to start bubbling - similarly to how I was doing it when I took these photos, l eaning over the counter without the stool, just waiting for it to boil.

I also felt quite sad watching it, and I think that is because of the colour of the pot which is black , which represents sadness and depression, which is how I was feeling whilst watching it, I got quite emotional and sad

How my brain works, is that I like to compare things ive seen to other more sensory and visual things, like paintings, films and music.

I mostly had songs come into mind whilst watching it boil :



Duvet

- BOA



Je te laisserai de mots

- Patrick Watson



Une barque sur l'ocean

- Maurice Ravel



Carnival of the animals: Aquarium

- Camile Saint-Saens



Portrait of an Artist
(Pool with Two Figures)
Painting by David Hockney



UNKNOWN



UNKNOWN



UNKNOWN

I think the boiling water made me think if these songs and paintings because they are all water related. with the bubble painting and Duvet by BOA, they
reminded me more of the bubbes caused when the water is being boiled. if you listen to Duvet the tune and melody sounds like bubbles being formed and then popped.

Modernism



a global movement in society and culture that from the early decades of the twentieth century sought a new alignment with the experience and values of modern industrial life.

Modernism covered many creative disciplines from design and art to influencing architecture, music and literature. The power of machines forced artists to strategically re-think their practice, the results were revolutionary and still influences designers to this very day. This new technology provided the opportunity for mass production, and the machine itself became a theme in modernism.

Influential designers of this period range from Walter Gropius from the Bauhaus to the modern architect Le Corbusier, both men were fascinated with all disciplines of design and it reflected greatly in their work.

Arts and crafts

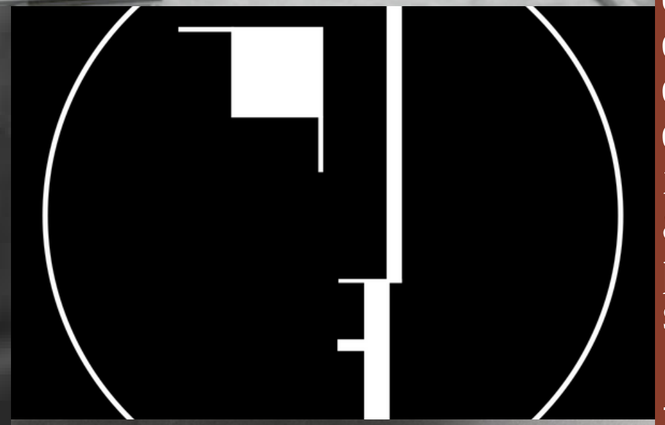
English aesthetic movement of the second half of the 19th century that represented the beginning of a new appreciation of the decorative arts throughout Europe.

In Britain the damaging effects of machine-dominated production on both social conditions and the quality of manufactured goods had been recognised since around 1840. But it was not until the 1860s and '70s that new approaches in architecture and design were championed in an attempt to correct the problem. The Arts and Crafts movement in Britain was born out of an increasing understanding that society needed to adopt a different set of priorities in relation to the manufacture of objects. Its leaders wanted to develop products that not only had more integrity but which were also made in a less dehumanising way.









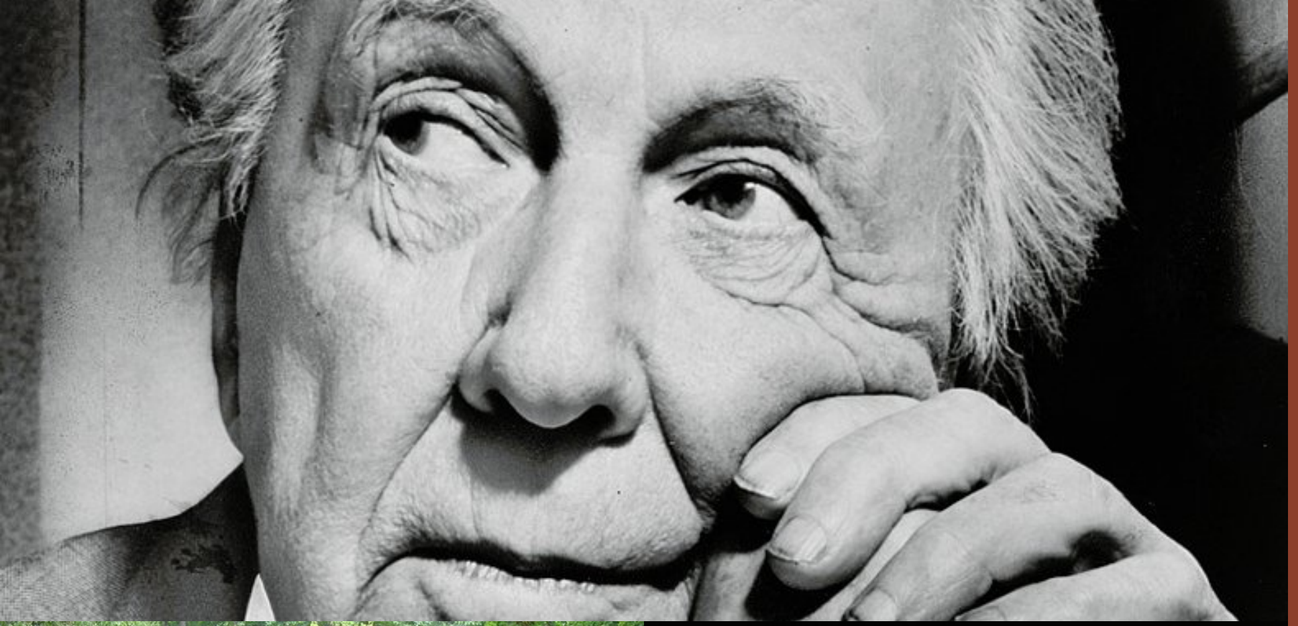


PIONEERS

- Le Corbusier, perhaps the most famous modernist architect, once said: "*A house is a machine for living in*". The architect had a very scientific and rational approach when it came to initiating his creative process. With no prior influence by the teachings of his time, the self-taught architect always started with a similar method: he reflected on the program of the project.

- Ludwig Mies van der Rohe influenced the masses. The German-American architect had a long fruitful life where he was able to experience different opinions and architecture. He changed his design approach at least 5 times throughout his career, resulting in different types of architecture.While he started at an early age by defending standardisation, he went through periods of minimalism, eras of glorification of the matter as the core of the architectural project, and ended with a very spiritual and philosophical method. The only consistency is his continuous search for the question or the problem of his time.

- Bauhaus was founded by architect Walter Gropius in Weimar. It was grounded in the idea of creating a Gesamtkunstwerk ("comprehensive artwork") in which all the arts would eventually be brought together. The Bauhaus style later became one of the most influential currents in modern design, modernist architecture and art, design, and architectural education. The Bauhaus movement had a profound influence upon subsequent developments in art, architecture, graphic design, interior design, industrial design, and typography.







PIONEERS

- Louis Kahn was one of the United States' greatest 20th century architects, known for combining Modernism with the weight and dignity of ancient monuments. Though he did not arrive at his distinctive style until his early 50s. Kahn might be categorized as a late Modernist, and a hugely influential one at that. In a trip to Europe in 1928, he took more interest in Medieval architecture such as castles and walled cities than in the emerging modernist scene there.

- Frank Lloyd Wright was an American architect, designer, writer, and educator. He designed more than 1,000 structures over a creative period of 70 years. Wright played a key role in the architectural movements of the twentieth century, influencing architects worldwide through his works and hundreds of apprentices in his Taliesin Fellowship. Wright believed in designing in harmony with humanity and the environment, a philosophy he called organic architecture.

- Ikea was an important part of the student movement, because the company actually manufactured reasonable furniture at an acceptable price. But Ikea wasn't yet socially acceptable to the middle and upper classes. But then, at around the turn of the century, all that changed. Ikea became popular because they changed their offer. Not only was there the Billy shelf — now, there were different versions of Billy, some with drawers or compartments that could be locked. Ikea has continued to expand this shelving line, and today they have great cabinet systems. I have one at home. That wouldn't have been possible in the 1970s.

Storytelling

Definition of story telling “ the conveying of events in words sound and/or images ofter improvisation or embellishment stories or narratives have been made as entertainment”

Story telling is a shared experience as-well

- The way we feel
- The way we think
- The way we act
- The way we behave

The importance of story telling

- Interactive
- Storytelling involves a two way interaction between a storyteller and listeners. The responses of the listeners influence the telling of the story
- Story telling uses words/gestures
- Uses language- whether it be a spoken language or visual language
- Storytelling uses actions such as vocalisation physical movement and/or gestures.

‘...because every picture tells a story”

Storytelling encourages the active imagination of the listeners. In storytelling, the listener imagines the story.

Cund at the back of the garage, that we fail to notice someone has painted the doors a different colour”

can be combined with other art.

“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

Big idea/ lots of ideas————————————————> relevant idea/thought

Relevant idea————————————————————> big idea/lots of ideas

Personal storytelling

- Through living, everyone is in the constant and on-going process of composing a personal story
- The stories are formed personally and concern individual lives. They are composed to remember, change
and find meaning to life
- Through personal storytelling the teller is able to share stories

Family Storytelling

- Family storytelling is thought of as the spoken history of a family, maintaining
and preserving a long line of various events and
experiences, while keeping traditions and expectations alight.

Cultural storytelling

- Passed down from generation
- Given to children to teach morals
- Religious reason
- Traditions so its not forgotten

Friendship

-stories bring friends together as they
recollect experiences. They help to prevent the
individuals from growing apart once they establish different lives.
These stories can be the centrepiece of a reunion, or they
can just bring a laugh among friends.

Social

- Gossiping
- Myth
- Unexplained

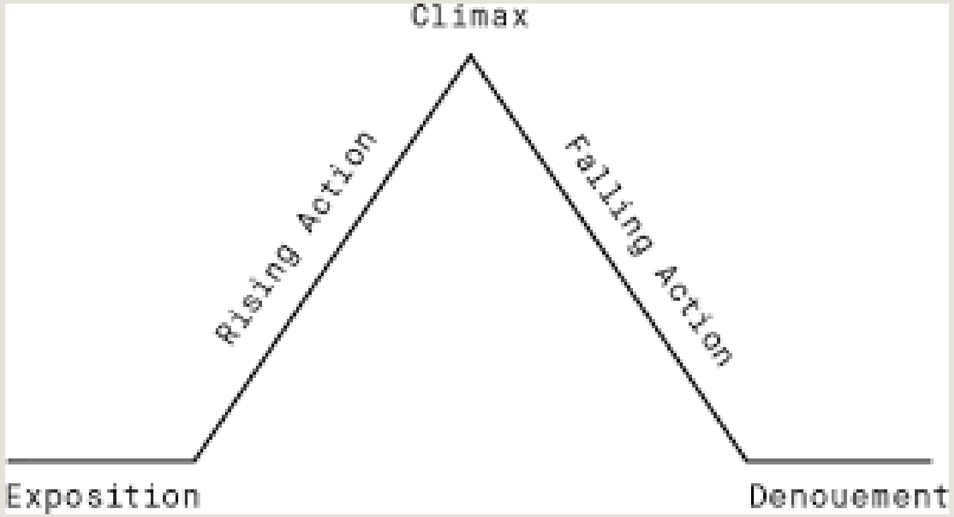
VISUAL STORYTELLING

- Textiles/tapestry
- Film
- Music
- Statues
- Sculptures
- Poetry
- Ceramics
- Tattoos
- Carving

Story Arch's

Freytag's pyramid

- Gustav Freytag (1863) Technique of the drama
- The theoretical framework is drawn almost exclusively from Aristotle
- Most famous for his description of the 'dramatic arc'
- Synthesis - ' agree to disagree'









Exposition is a literary term that refers to the background information the audience needs to know for the world of your story to make sense.
Exposition includes anything from character introductions to set details and dialogue and is most common at the beginning of the story.
Rising action in a plot is a series of relevant incidents that create suspense interest and tension in a narrative. Visually, a rising action includes all decisions, characters flaws.
The climax: turning point of the story point of highest tension and drama or it is the time when the action starts during which the solution is given.
Falling action is what happens near the end of the story after the climax and the resolution of the major conflict. The majority of dramatic works are built on action - characters doing things typically pursuing things they want.
The denouement is the point of resolution that typically follows the climax and the falling action in literature or film. The term comes from the French work 'untie' denouement is the place where small details get "unwrapped" and the remaining characters go one to lead their lives.

Story Arch's

Vladimir Propp:

- The morphology of the folktale
- Not published n English until 1958
- Based on the exhaustive study of Russian folk tales, originally oral, now written down.

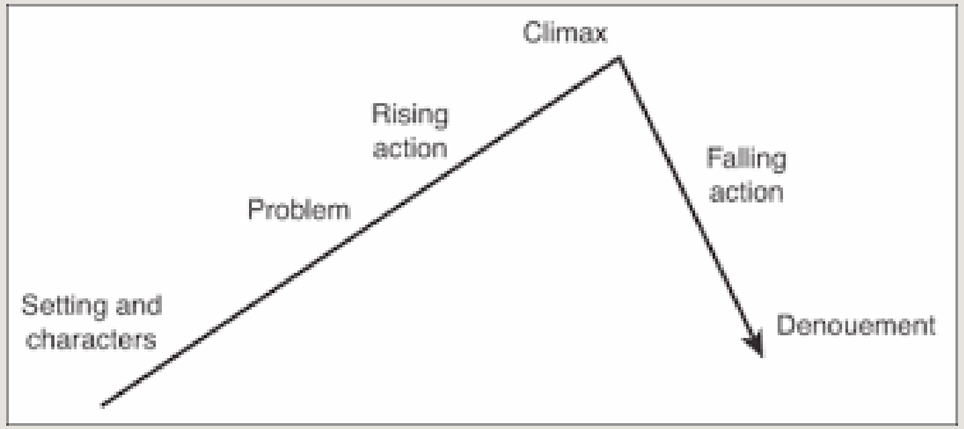
Propp's theory says...	
PREPARATION	a community or family is in an ordered state of being
COMPLICATION	the villain harms a member of the hero's family
	the hero plans action against the villain
TRANSFERENCE	the hero is given a magical gift
	the hero arrives at the place he can fulfil his quest
STRUGGLE	there is a struggle between the hero and the villain
RETURN	the hero escapes
	a task is set for the hero
	the hero accomplishes the task
RECOGNITION	the hero is rewarded





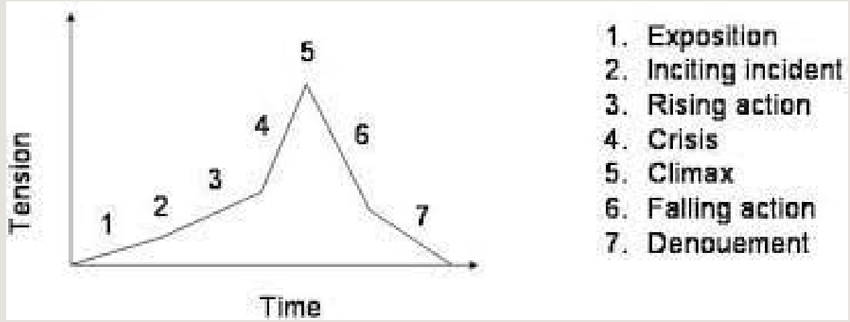


Bangs Model:

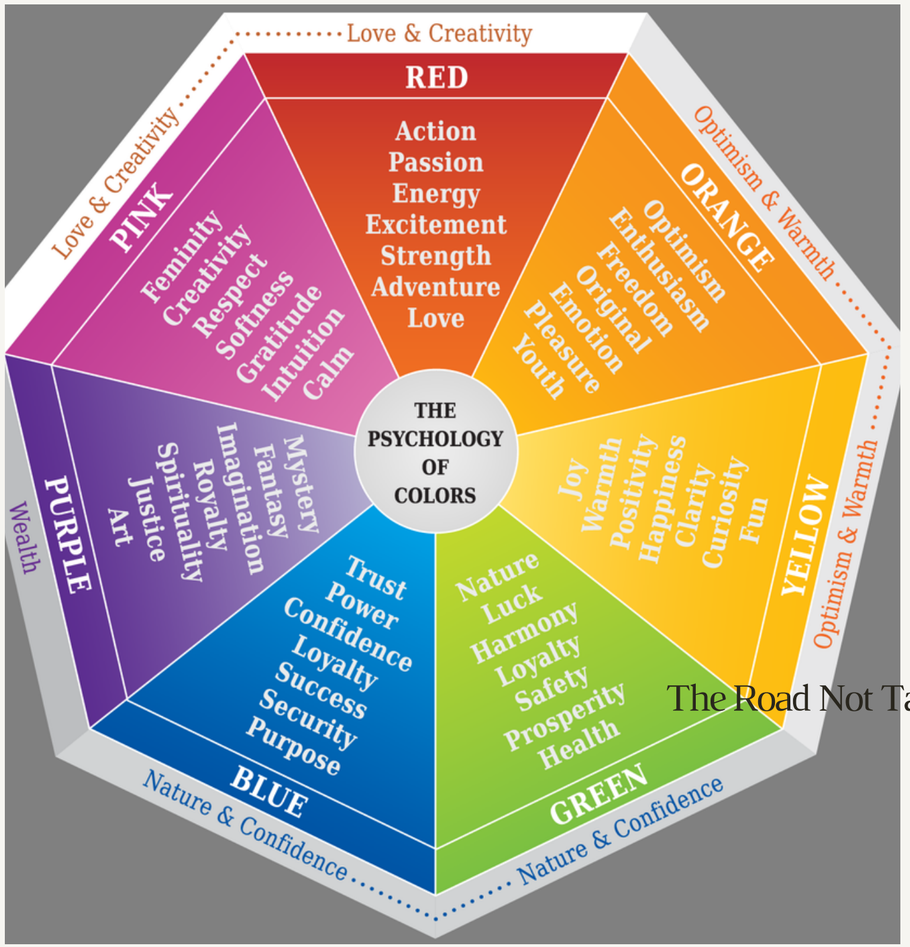


The point of no return is the point beyond which one must continue on ones current course of action because turning back is dangerous, physically impossible , difficult or prohibitively expensive.

Laurels Model:



Visual Storytelling



Colour can play an important role in conveying information, creating certain moods, and even influencing the decisions people make. Colour preferences also exert an influence on the objects people choose to purchase, the clothes they wear, and the way they adorn their environments.

People often select objects in colours that evoke certain moods or feelings, such as selecting a car colour that seems sporty, futuristic, sleek, or trustworthy. Room colours can also be used to evoke specific moods, such as painting a bedroom a soft green to create a peaceful mood.

The Road Not Taken (Robert Frost)

Experts have found that while colour can have an influence on how we feel and act, these effects are subject to personal, cultural, and situational factors.

What is condensed imagery?

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 which conflict them.



Initial thoughts and the stages of design

A Dream Within a Dream

BY EDGAR ALLAN POE

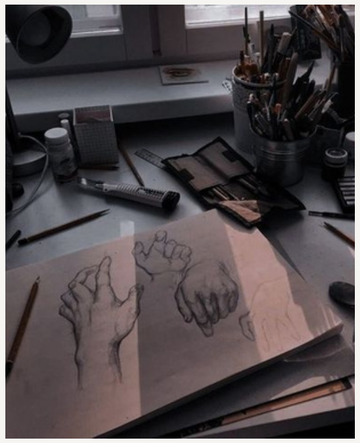
Take this kiss upon the brow!
And, in parting from you now,
Thus much let me avow —
You are not wrong, who deem
That my days have been a dream;
Yet if hope has flown away
In a night, or in a day,
In a vision, or in none,
Is it therefore the less *gone*?
All that we see or seem
Is but a dream within a dream.

I stand amid the roar
Of a surf-tormented shore,
And I hold within my hand
Grains of the golden sand —
How few! yet how they creep
Through my fingers to the deep,
While I weep — while I weep!
O God! Can I not grasp
Them with a tighter clasp?
O God! can I not save
One from the pitiless wave?
Is *all* that we see or seem
But a dream within a dream?

What do you think of poetry?

- Things are fading away
- Not sure what's real or not







This poem made me think of two gay lovers who cant be together, and it reminded me of the 1972 book Maurice by EM Forster, and because of social norms, they weren't allowed to be together.

THE ROAD NOT TAKEN

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim
Because it was grassy and wanted wear,
Though as for that the passing there
Had worn them really about the same,

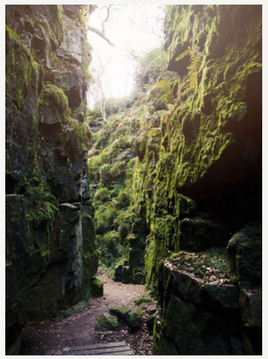
And both that morning equally lay
In leaves no step had trodden black.
Oh, I marked the first for another day!
Yet knowing how way leads on to way
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I,
I took the one less traveled by,
And that has made all the difference.

The Road Not Taken (Robert Frost)

- A romance or friendship fallen apart and have now gone their own separate ways
- Indecision





I don't really know what story I felt from this, but I was thinking that it could have been very two important politicians who were planning something but it wasn't working out.

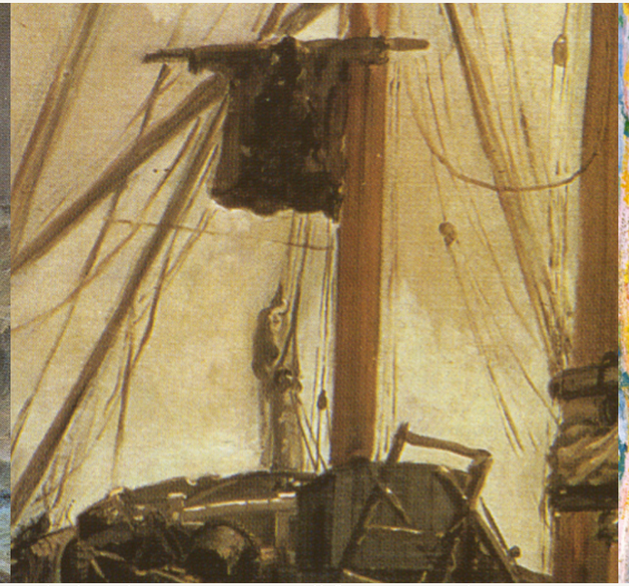
Thoughts from paintings



- 1) Refreshing, the alps, calm after the storm, spiritual, power



- 2) Aggressive, dramatic, the colour orange, you can hear the image



- 3) abandonment, eerie, all focuses on the ship and using the sun as a indication



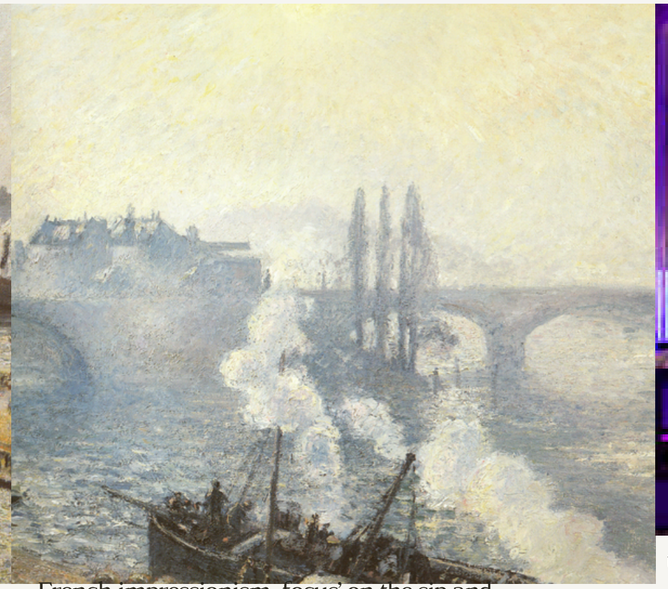
- 4) fantasy, its quite psychedelic



5) busy industrial and looks like it would smell, chaotic



6) cleaner more modern less chaotic



French impressionism, focus' on the sip and the background is quite mysterious



this is the clash between two married people. the Blue of the husband and the innocence and feminity of the woman

Seven Steps of design

1 – Commitment

- Commit to the idea (Even if you don't know what the final outcome will be)
- Commit to the process–follow the steps
- But don't lie about your capabilities

2 – Analysis

- Ask questions
- Don't leave holes
- Explore
- Create different questions and ideas

3 – Research

- Use your eyes – look around you – Nature, architecture, art etc.
- It's all around us
- Don't just use the library or google
- "The more stuff you put into your brain, the more ideas youwillhave"
- Grow!

4 – Incubation

- Most important stage – Don't skip this one!!!
- Let ideas process in your mind
- Don't rush straight into the next step

5 – Selection

- Start to make decisions
- You'll probably know when you're ready
- Choices will be more instinctive
- It's time to begin!

6 – Implementation

- Select ideas and mediums to be used
- Actually doing the thing you want to do

7 – Evaluation

- Good and bad points – What worked, what didn't
- You can look back and develop your own style

Moodboards – why do we use them?

Definition: an arrangement of images materials pieces of text, etc. intended to evoke or project a particular style.

Purpose: ‘we put together a mood board with key images and words that best convey the essence of the idea/show.brand’.

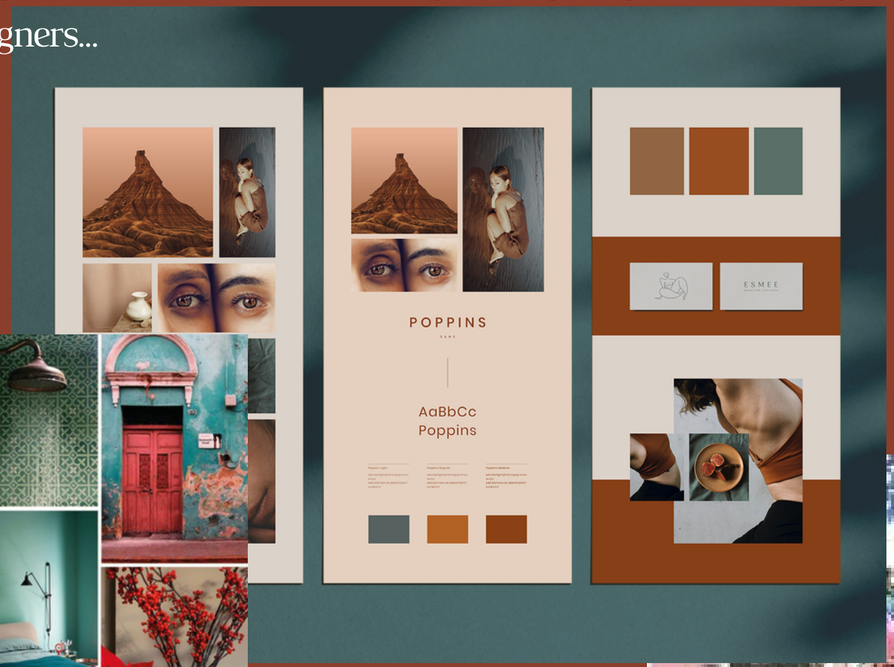
Who uses them?

Theatre designers, production designer, film makers, costume designers, interior designers, architects, fashion designers, lighting & sound designers, puppet and prop designers...

GOOD PRACTICE:
- Personality
- Organised/thought about
- Aesthetically interesting
- Not too cluttered
- Annotations
- Draws people in
- Period correct

BAD PRACTICE:

- Bland
- Too busy/ too sparse
- Inaccurate info
- Unorganised - ‘plonked on’
- No vision

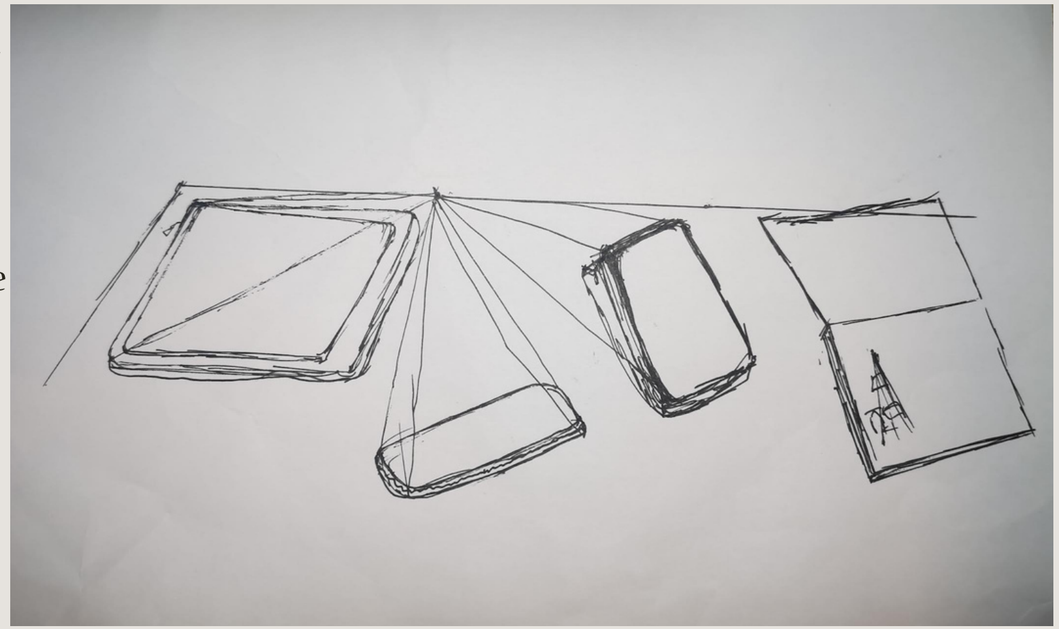




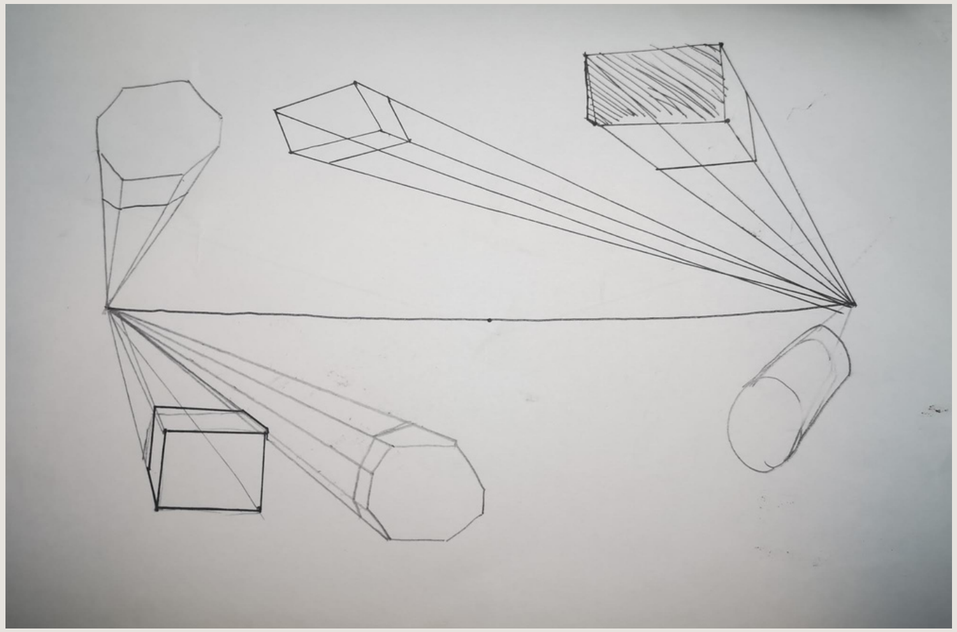


Perspective Drawing

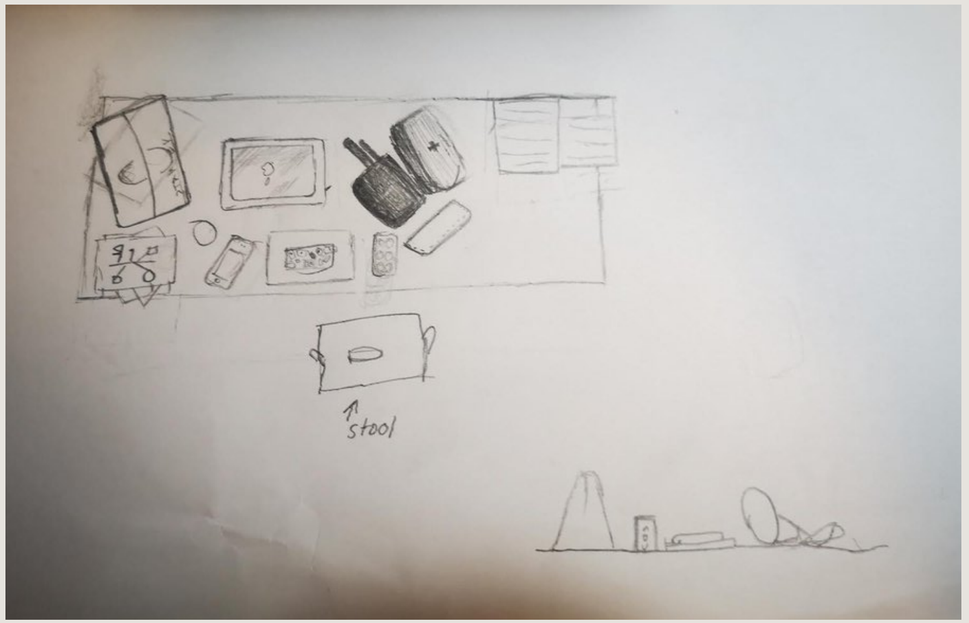
Ive never been much of a drawer, I cant draw to save my life.



But learning how perspective works was quite intresting. The last time I learnt how to do it was back in secondary school, so it has been nice having that recap.



Although the drawings are terrible. I think that I just need a lot more practice with the vanishing line drawing as I don't think the proportions drawing is that bad.

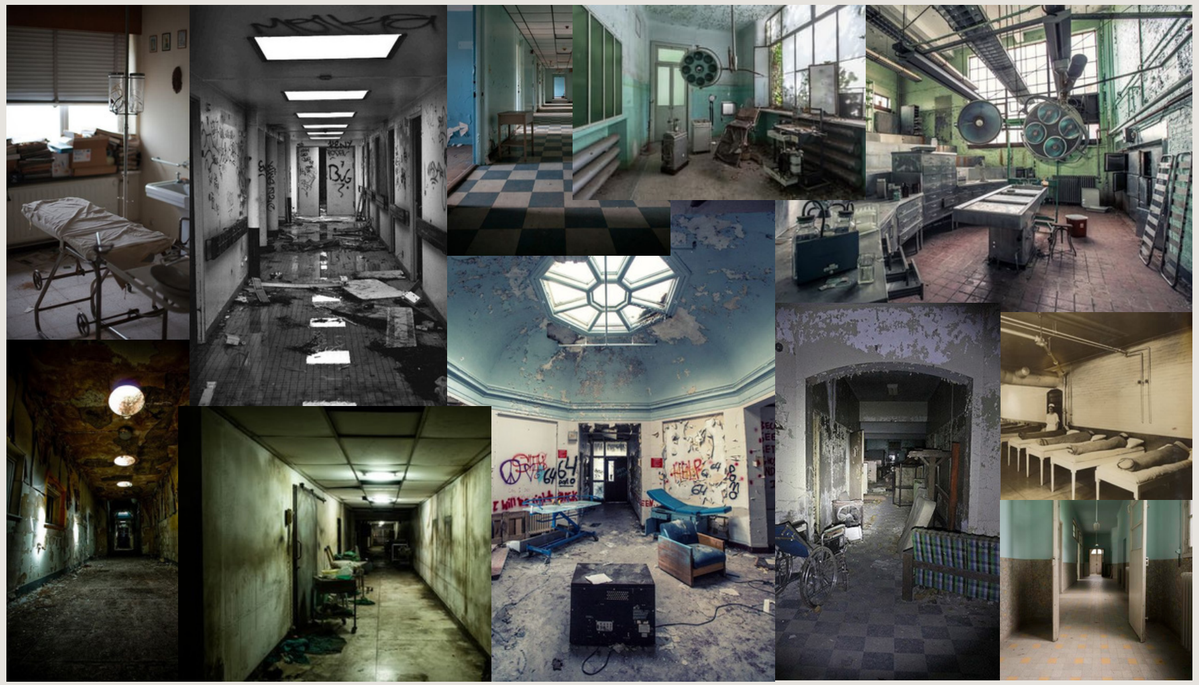


I think that my lack of realistic drawing stems from when I was younger and always used to draw very cartoonlike characters and object, so I never really leasrnt how to create images that made them look realistic

2 hour design challenge

The Rules:

- One digital image of the finalised concept
- One story board
- Model



Mine and Lucys idea with this challenge was to create a '1950's Mental Asylum' ...with this idea, I came with a story inspired by the Netflix series Ratched, as I loved the prodcution design of the show, and thought it fell in lone with the rules of the challenge really well. I started off by making the initial moodbords to gather the feel and look I was going for. Whilst Lucy was creating the conceptual drawing of the corridor.

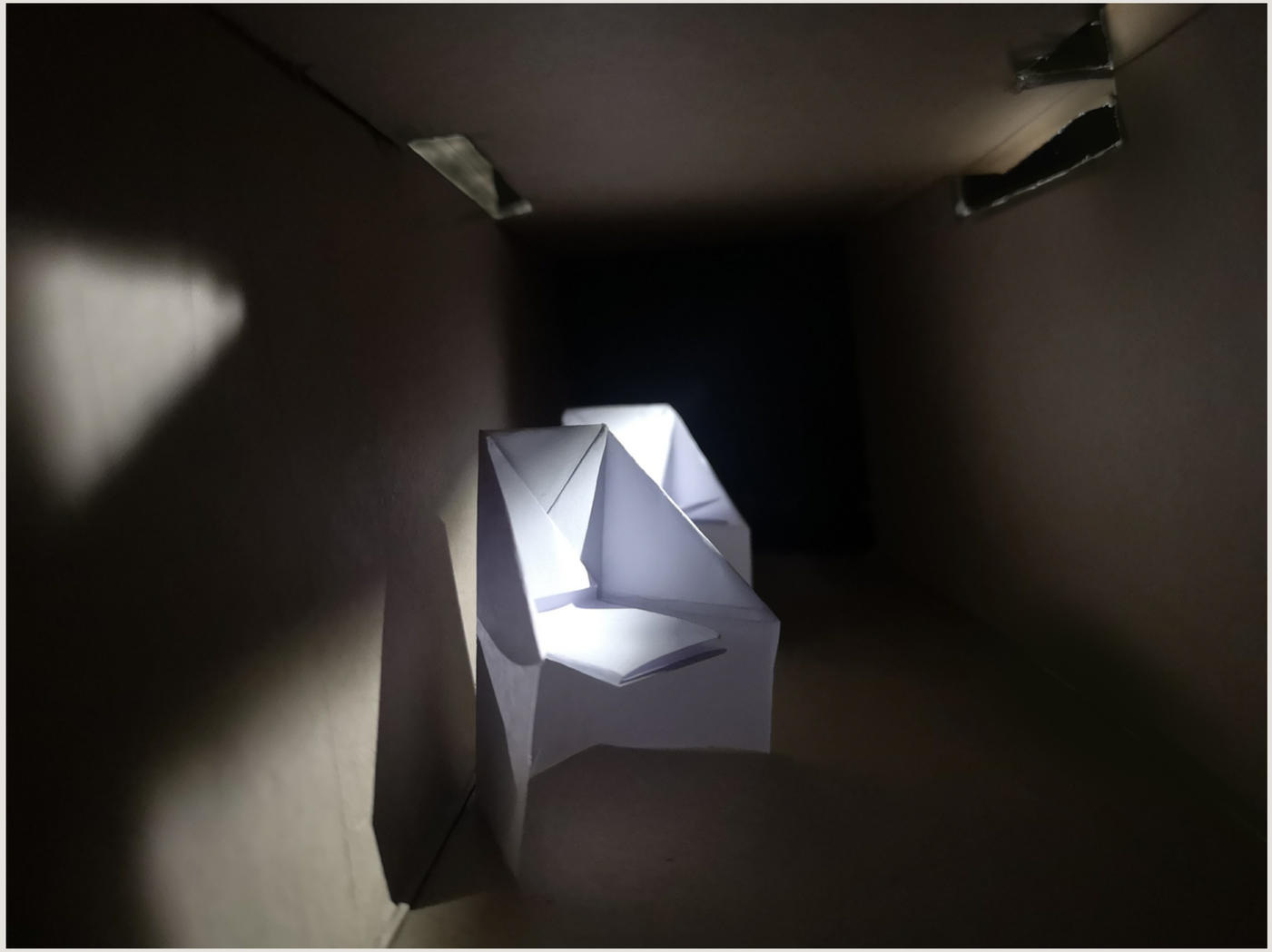


After this we started on actually making the corridor, however we'd already used up an hour of our time creating the concept, so we knew that we were going to struggle with creating a realistic looking corridor.

2 hour design challenge

The final result definitely didnt come out how I wanted it too. It was quite hard to communicate with my partner, and I feel like she needed a lot of guidance from me, which I don't mind, but it was definitely a challenge for us as there was only two of us and delegating all the challenges that had be done very difficult.

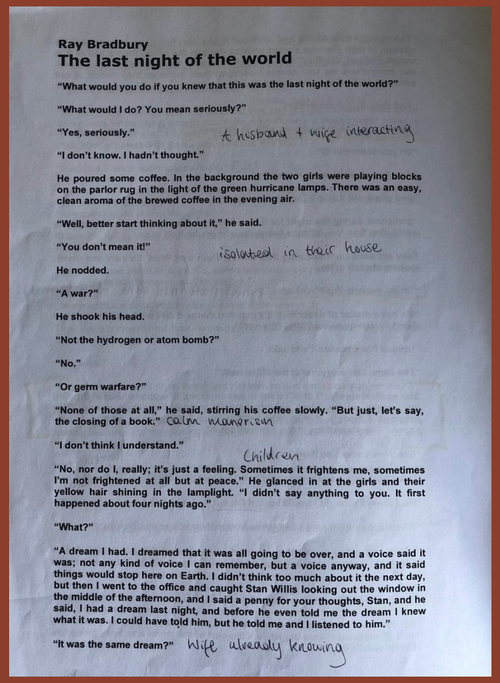
But what I did like with the end result is the placement of where we put the windows for the light to come in, I feel like it creates a very dark and dingy place and I think the fact that you cant see whats at the end of the corridor is definitely eerie. And I like how the light falls on the origami chairs made, which in theory would then cast a light on any patients that would be sitting there.



Last Night of the World

We were given this short story by Ray Bradbury, called the Last Night Of The World. After reading it for the first time, it was quite confusing I didn't really understand it properly, but after reading it the second and discussing it with my group and analysing it, we all had a better understanding of the script.

My inital thoughts were that they were a middle class family, I thought that because of the fact that they are sitting around a fireplace and listening to the radio, just makes me think that they are that class, I think other forms of media I've seen, people/couples in the 1950's who are part of the middle class to the same or similar things to what they do in the book.



Ray Bradbury
The last night of the world

"What would you do if you knew that this was the last night of the world?"

"What would I do? You mean seriously?"

"Yes, seriously." husband + wife interacting

"I don't know. I hadn't thought."

He poured some coffee. In the background the two girls were playing blocks on the parlor rug in the light of the green hurricane lamps. There was an easy, clean aroma of the brewed coffee in the evening air.

"Well, better start thinking about it," he said.

"You don't mean it!" isolated in their house

He nodded.

"A war?"

He shook his head.

"Not the hydrogen or atom bomb?"

"No."

"Or germ warfare?"

"None of those at all," he said, stirring his coffee slowly. "But just, let's say, the closing of a book." Calm reservation

"I don't think I understand."

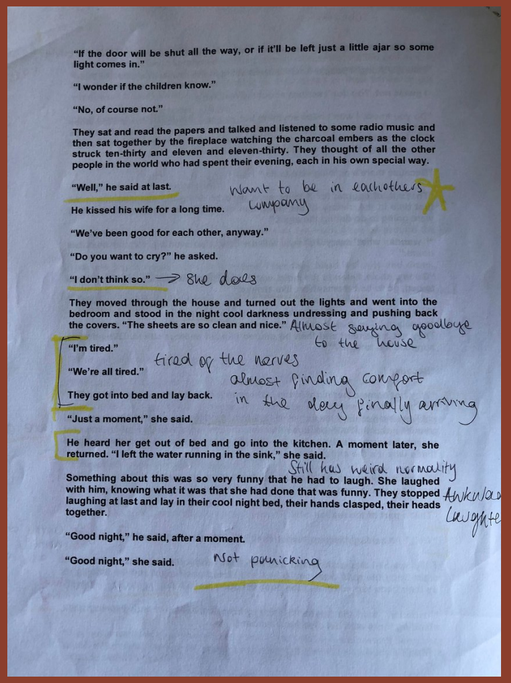
Children

"No, nor do I, really; it's just a feeling. Sometimes it frightens me, sometimes I'm not frightened at all but at peace." He glanced in at the girls and their yellow hair shining in the lamplight. "I didn't say anything to you. It first happened about four nights ago."

"What?"

"A dream I had. I dreamed that it was all going to be over, and a voice said it was; not any kind of voice I can remember, but a voice anyway, and it said things would stop here on Earth. I didn't think too much about it the next day, but then I went to the office and caught Stan Willis looking out the window in the middle of the afternoon, and I said a penny for your thoughts, Stan, and he said, I had a dream last night, and before he even told me the dream I knew what it was. I could have told him, but he told me and I listened to him."

"It was the same dream?" Wife already knowing



"If the door will be shut all the way, or if it'll be left just a little ajar so some light comes in."

"I wonder if the children know."

"No, of course not."

They sat and read the papers and talked and listened to some radio music and then sat together by the fireplace watching the charcoal embers as the clock struck ten-thirty and eleven and eleven-thirty. They thought of all the other people in the world who had spent their evening, each in his own special way.

"Well," he said at last. want to be in eachothers

He kissed his wife for a long time. company

"We've been good for each other, anyway."

"Do you want to cry?" he asked.

"I don't think so." → She does

They moved through the house and turned out the lights and went into the bedroom and stood in the night cool darkness undressing and pushing back the covers. "The sheets are so clean and nice." Almost saying apologise to the house

"I'm tired." tired of the nerves

"We're all tired." almost finding comfort

They got into bed and lay back. in the sleep finally arriving

"Just a moment," she said.

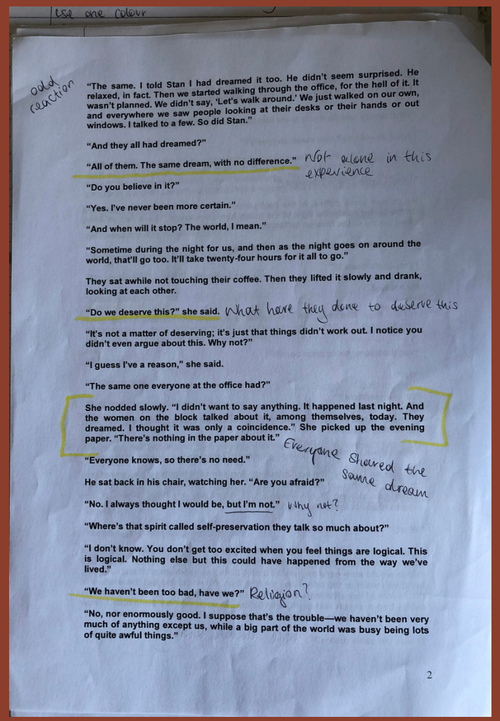
He heard her get out of bed and go into the kitchen. A moment later, she returned. "I left the water running in the sink," she said.

Still has weird normality

Something about this was so very funny that he had to laugh. She laughed with him, knowing what it was that she had done that was funny. They stopped laughing at last and lay in their cool night bed, their hands clasped, their heads together.

"Good night," he said, after a moment.

"Good night," she said. not panicking



use one colour

odd reaction

"The same. I told Stan I had dreamed it too. He didn't seem surprised. He relaxed, in fact. Then we started walking through the office, for the hell of it. It wasn't planned. We didn't say, 'Let's walk around.' We just walked on our own, and everywhere we saw people looking at their desks or their hands or out windows. I talked to a few. So did Stan."

"And they all had dreamed?"

"All of them. The same dream, with no difference." not alone in this experience

"Do you believe in it?"

"Yes. I've never been more certain."

"And when will it stop? The world, I mean."

"Sometime during the night for us, and then as the night goes on around the world, that'll go too. It'll take twenty-four hours for it all to go."

They sat awhile not touching their coffee. Then they lifted it slowly and drank, looking at each other.

"Do we deserve this?" she said. what have they done to deserve this

"It's not a matter of deserving; it's just that things didn't work out. I notice you didn't even argue about this. Why not?"

"I guess I've a reason," she said.

"The same one everyone at the office had?"

She nodded slowly. "I didn't want to say anything. It happened last night. And the women on the block talked about it, among themselves, today. They dreamed. I thought it was only a coincidence." She picked up the evening paper. "There's nothing in the paper about it." Everyone shared the same dream

"Everyone knows, so there's no need."

He sat back in his chair, watching her. "Are you afraid?"

"No. I always thought I would be, but I'm not." why not?

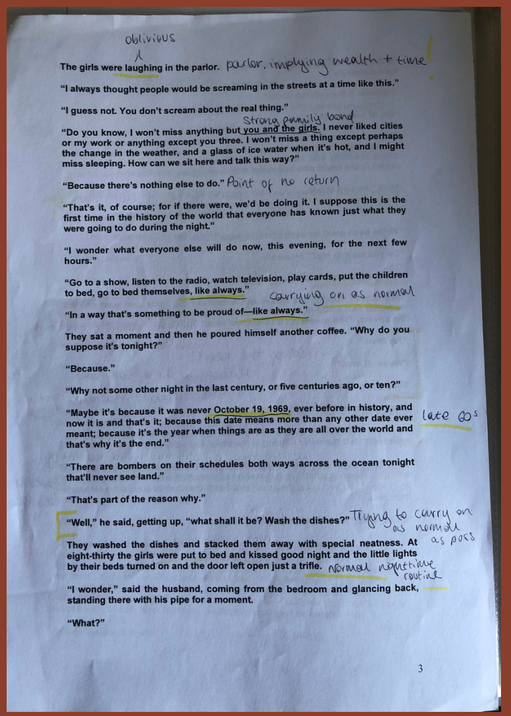
"Where's that spirit called self-preservation they talk so much about?"

"I don't know. You don't get too excited when you feel things are logical. This is logical. Nothing else but this could have happened from the way we've lived."

"We haven't been too bad, have we?" Religion?

"No, nor enormously good. I suppose that's the trouble—we haven't been very much of anything except us, while a big part of the world was busy being lots of quite awful things."

2



oblivious

The girls were laughing in the parlor. parlor, implying wealth + time!

"I always thought people would be screaming in the streets at a time like this."

"I guess not. You don't scream about the real thing."

Strong family bond

"Do you know, I won't miss anything but you and the girls. I never liked cities or my work or anything except you three. I won't miss a thing except perhaps the change in the weather, and a glass of ice water when it's hot, and I might miss sleeping. How can we sit here and talk this way?"

"Because there's nothing else to do." Point of no return

"That's it, of course; for if there were, we'd be doing it. I suppose this is the first time in the history of the world that everyone has known just what they were going to do during the night."

"I wonder what everyone else will do now, this evening, for the next few hours."

"Go to a show, listen to the radio, watch television, play cards, put the children to bed, go to bed themselves, like always." carrying on as normal

"In a way that's something to be proud of—like always."

They sat a moment and then he poured himself another coffee. "Why do you suppose it's tonight?"

"Because."

"Why not some other night in the last century, or five centuries ago, or ten?"

"Maybe it's because it was never October 19, 1969, ever before in history, and now it is and that's it; because this date means more than any other date ever meant; because it's the year when things are as they are all over the world and that's why it's the end." late 60's

"There are bombers on their schedules both ways across the ocean tonight that'll never see land."

"That's part of the reason why."

"Well," he said, getting up, "what shall it be? Wash the dishes?" Trying to carry on as normal as poss

They washed the dishes and stacked them away with special neatness. At eight-thirty the girls were put to bed and kissed good night and the little lights by their beds turned on and the door left open just a trifle. normal repetitive routine

"I wonder," said the husband, coming from the bedroom and glancing back, standing there with his pipe for a moment.

"What?"

3



the last night of the world

Check out this presentation designed by Alyanna Arzente.

Canva

With our presentation we went for a every minimal approach as we thought that we didtn want to mae it obviously camera shots. With the mood bards we wanted to be a little more of people to believe what they wanted from the images they saw. We wanted to try and use the 'Verfremdungseffekt, which is the distancing effect is a technique used in theatre and cinema that prevents the audience from losing itself completely in the narrative, instead making it a conscious critical observer.

I think we 'd this very well as you still get the story from the images without the obvious moodboard look.

Desk and Tree modelling

MODEL MAKING MATERIALS

Mountboard:

This type of card is used throughout the model-making process. It is strong but also easy to cut and stick together with PVA or wood glue. It can be used to produce white card models and forms a good base for the final model structure that can be painted or have textures applied. The standard size is A1 and it is usually double sided (colour and white).

Foamed PVC Sheet:

An alternative to mountboard which is commonly used in architectural model-making. It is a lightweight plastic that is easy to cut with a scalpel but can only be stuck together with superglue. Edges can be sanded to a sharp finish with no fuzzing (unlike mountboard) being a plastic; it is resistant to any form of warping. It will therefore NOT accept water based paints like acrylics, unless it has been given a spray-coat of plastic primer first.

KAPA Line Foamboard:

This type of foamboard has a rigid foamed polyurethane centre with a sheet of paper on both sides. The paper can be easily peeled away to expose a perfectly flat layer of foam underneath. The foam is rigid enough for construction but can also be carved and sanded into shapes, and have textural effects inscribed and imprinted. It comes in 5mm and 10mm thicknesses and is available in white. It can be stuck together with PVA or wood glue and will accept oil and water based paints.

Foamboard/Polyboard:

This type of foamboard has a polystyrene rigid foam core with a sheet of tough paper on both sides. This board is available in 3mm, 5mm and 10mm thicknesses commonly in white and black. It is both rigid and lightweight. It is ideal for creating the theatre/studio model box or larger structures. However, certain aerosol paints and solvent based adhesives will attack the foam infill and should be avoided!

Styrofoam:

Styrofoam is another form of styrene, and is properly named ‘extruded polystyrene’ as opposed to the common ‘expanded polystyrene’ used as packaging. It is available in various densities, colours and thicknesses. It carves and sands well and is particularly good for modelling rocks. The best glues and paints to use are water-based as Styrofoam will dissolve in solvents such as acetone.

Ticket Card:

This type of card is normally used for business cards. It comes in a wide range of colours and its surface with take paints with less risk of warping than conventional cards/papers. It forms a good base for curved structures and fine detail. It is a cheap alternative to stencil paper.

Stencil Paper:

This is a strong, oiled thin card suitable for cutting intricate shapes. For example, cutting window frames or building up layered detail where mount board would be too thick. It also forms a good base for curved structures. Its surface will take paints without warping! The linseed oil stops the paper from absorbing water which lengthens the working life of the stencil too.

Speciality Papers:
It is useful to collect a range of papers in different colours, textures and varying thicknesses. They can be used for applying texture and can provide the basis for flooring and heavily textured walls. Corrugated paper is useful for re-creating corrugated iron and ridged roofing.

Tissue Paper:
An ideal material for applying texture and creating scaled fabrics. Small strips of tissue paper with PVA on top can be used to cover a wire framework. For example, it can be applied in this way to give structure and thickness to the branches/trunk of a tree.
If soaked in a solution of PVA and water it is a useful way of clothing scale figures, adding garments to washing lines or creating hanging drapes.

Acetate Sheeting:
Use clear acetate sheets to create glass for windows and doors. Frosted, stained or textured glass can be achieved on acetate with paints and sprays. Ridged and soft plastic packagings are also useful materials used in model-making.

Modelling Materials:

Balsa Wood:
Balsa is available in rods, sheets and blocks. It can be easily carved and cut with a craft knife. It is useful for making rustic furniture, planks, fences and gates.

Lolly Sticks, Kebab skewers and Cocktail sticks:
A useful and cheap alternative to balsa, they can be cut and glued easily.

Styrene Rod, Sheet, Square and Section:
Styrene is a flexible but rigid extruded plastic from the polystyrene family. There are numerous thicknesses and shapes available in this material. It can be cut with a craft knife and stuck to itself and other surfaces with superglue or plastic weld. This material can be used for creating guttering, pipes and girders. Sheet styrene is ideal as a constructional material for fine or delicate forms and its bending properties make it more suitable for curved elements.

Thicker Sheet, Tube and Rod plastics:
These can be easily moulded or cut when heat is applied. A hacksaw can also cut through most plastics. Tube and rod plastics are particularly useful for pillars or columns.

Brass or Copper Rod:
Brass or copper rod can be joined together with a soldering iron. Ideal for small soldering tasks for example construction of fretwork, fencing and metal framework furniture. Available to purchase in many thicknesses and lengths.

Modelling Wire:
A type of wire made from lightweight aluminum that can be manipulated and cut easily with pliers/snips. It is available in a range of thicknesses and can be used for modelling armatures for scale figures and trees.

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String, Thread and Fishing wire:
These materials are easy to cut and apply with PVA glue. They are ideal for representing 1:25 scale rope, rigging and adding texture to surfaces.

Plasticine (Newplast or ColourClay):
A cheap alternative to modelling clay, it is easily manipulated and once coated in PVA, spray primed and painted it is strong and durable. It can be used to apply texture to create tree trunks, statues, model props and food.

Super Sculpey:
This is the main material in the American ‘Sculpey’ range. It is a so-called ‘polymer-clay’ being composed largely of a type of plastic. It must be baked in a kitchen oven to harden. If overheated or burnt, the fumes are toxic! So heating guidelines must be followed.
Fimo is a similar substance, but Super Sculpey is far superior and cheaper. In the first place it is much more pliable, achieving softness akin to plasticine but without gungeing up the fingers. Great for detailed scale figures and maquettes.
Baked Sculpey is painted best with acrylic and once baked, Sculpey can be carved, sawn, drilled etc without fracturing.

Polycell Fine Surface Polyfilla:
Polyfilla can be used to add layers and texture to create brickwork, artex walls, foliage or for textured surfaces. This type of ‘polyfilla’ is also perfect for making up your own relief paint to apply 3D detail to furniture, for ornamental panelling, rococo mirror frames...etc.

Scale

Scale	1" =	1 scale foot = (inches • decimals)	1 scale meter =
1/4	4"	3" • 3"	250 mm
1/8	8"	1 ½" • 1.5"	125 mm
1/12	1'	1" • 1"	83.3 mm
1/16	1' 4"	¾" • .75"	62.5 mm
1/20	1' 8"	19/32" • .6"	50 mm
1/22.5	1' 10½"	17/32" • .53"	44.4 mm
1/24	2'	½" • .5"	41.7 mm
1/25	2' 1"	15/32" • .48"	40 mm
1/32	2' 8"	⅜" • .375"	31.25 mm
1/35	2' 11"	11/32" • .343"	28.57 mm
1/43	3' 7"	9/32" • .279"	23.25 mm
1/48	4'	¼" • .25"	20.83 mm
1/64	5' 4"	3/16" • .187"	15.62 mm
1/72	6'	11/64" • .167"	13.88 mm
1/76	6' 4"	5/32" • .158"	13.16 mm
1/87	7' 3"	9/64" • ".138	11.49 mm

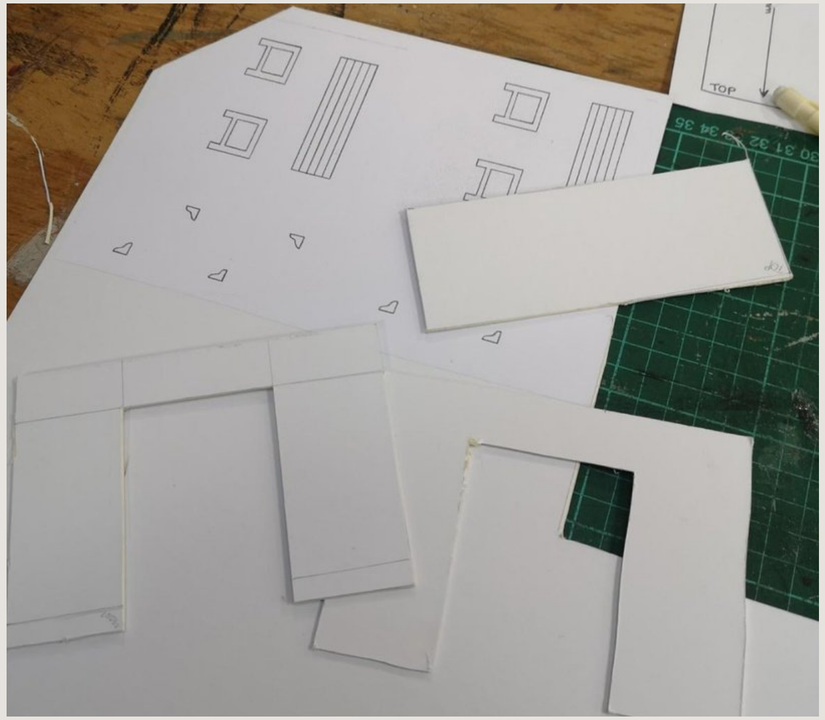
We started by looking at how scale works, thinking about what scale is best for the bench, desk and tree.

We worked in 1:10 scale for the model as that is the the industry standard. For furniture

For sets however it is the scale 1:20 in the film idustry

I did a lot of scale work in college so a new mostly how to work with scale so it was nice to be abel to recap over it.

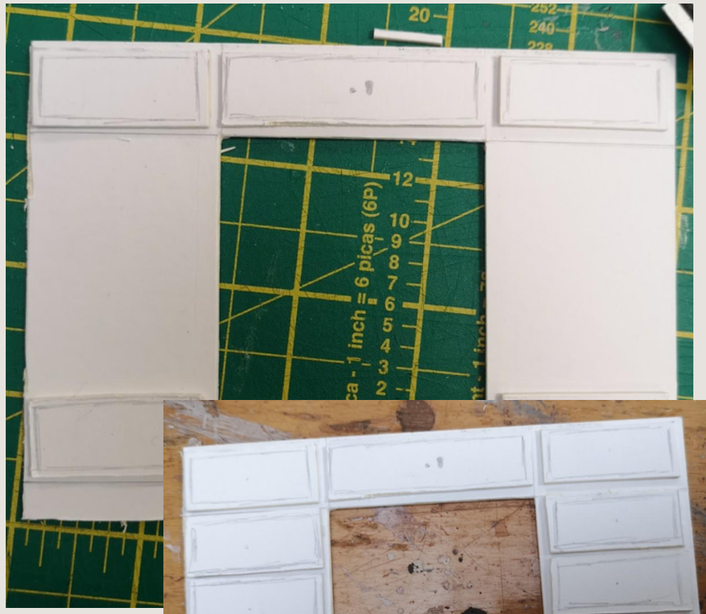
The Desk



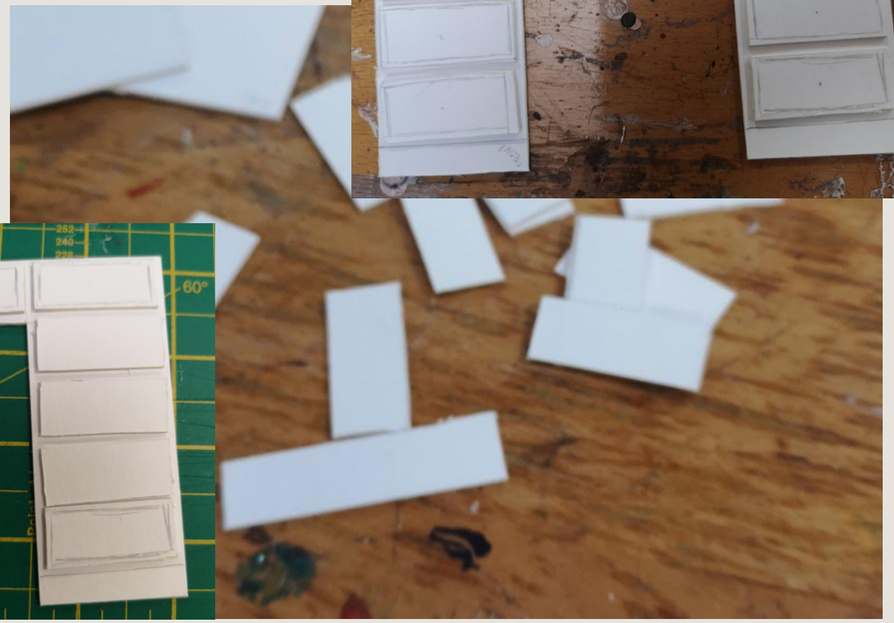
We started this desk with with white card and meauring the scake from the guide sheet to the 1:10 that was needed.

It wasn't too hard to transfer the measurements into 1:10 scale.

With scalpel then, I started cutting out the outline of the desk.



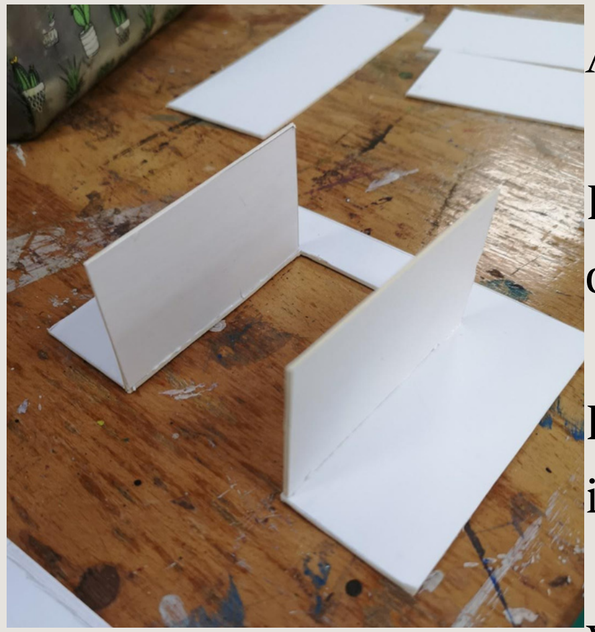




Then I started cutting out the board for the draws.

I then moved onto gluing the draws onto the front of the desk. I started off by mapping the outer draws, just so I knew where to put the rest of the draws

The Desk

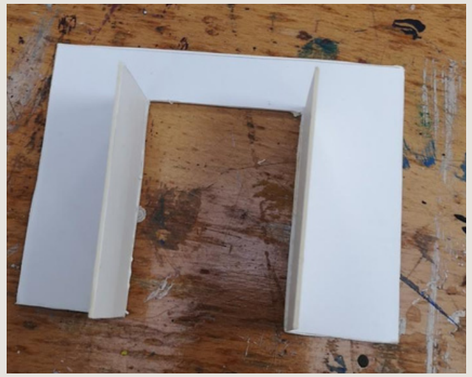


After cluing all the draws on I had to give it some time to dry.

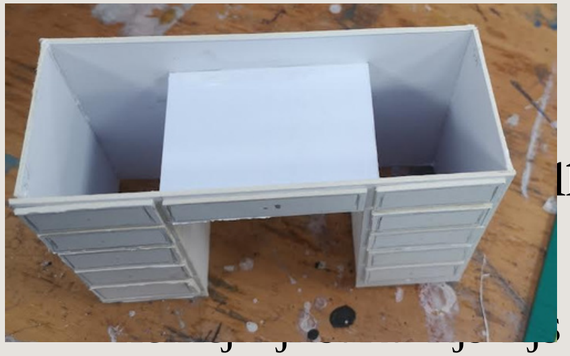


In the meantime, I started on building the structure of the rest of the desk... this meant gluing the outer sides to the back board.

Let that dry for a few minutes then moved on to gluing the inner sides the rest of the desk.



Whilst i was waiting for the rest of the desk to dry I moved onto creating the handles for the draws. Used some wire and pliers to create the handles. It was at this point where I thought that this looked like an Edwardian desk.



So I looked up edwardian desk

a.

ll handles for

the draws on the desk. Then clued

handles on some polymer clay



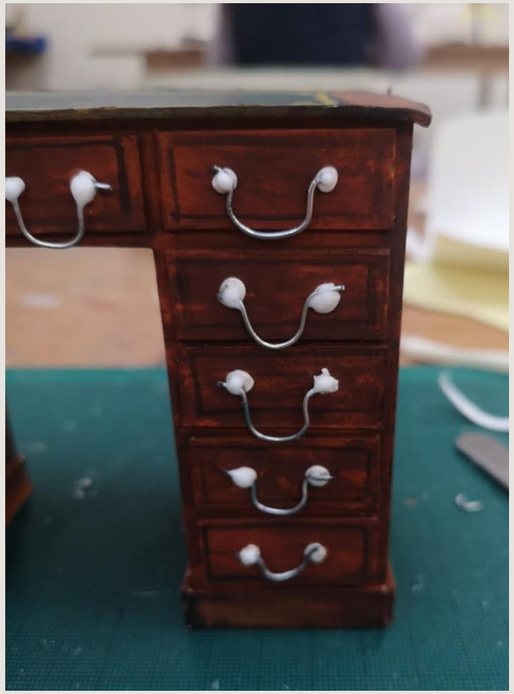


The Finished Desk



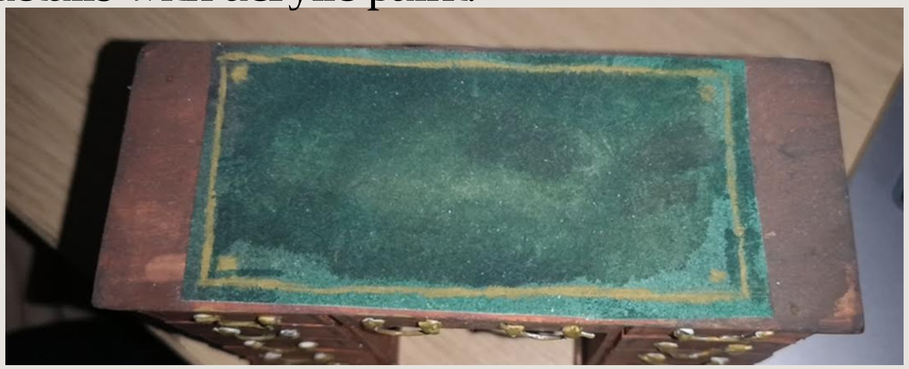
To bring this desk to life, I look up images of Edwardian desks, as I felt like this specific design of the desk looked like a desk I used to have in my dollhouse from when I was younger, and that was an Edwardian style home, so I knew that it was of similar style.

I painted it with watercolour as I knew watercolour can give of a more wood effect. I then added further detailing with black watercolour . With the handles I used yellow ochre acrylic paint so that it sticks onto the metal.



To create the leather top, I used the paper from the foam board and ripped it off so it have the fuzzy texture and then watered down some paint and painted it and added the details with acrylic paint.





The Tree

Top create the base of the tree I cut out random shaped large enough to fit a bench and the tree.



I knew I wanted to create an a abandoned look to the tree so I thought to add a little mound for the tree to sit on.

The tree was very hard to cut out, as it was very intricate, luckily I didnt have to restart it at anytime.
When I cut the tree you I then glued it onto the base and then added the back support to make sure it is stable.







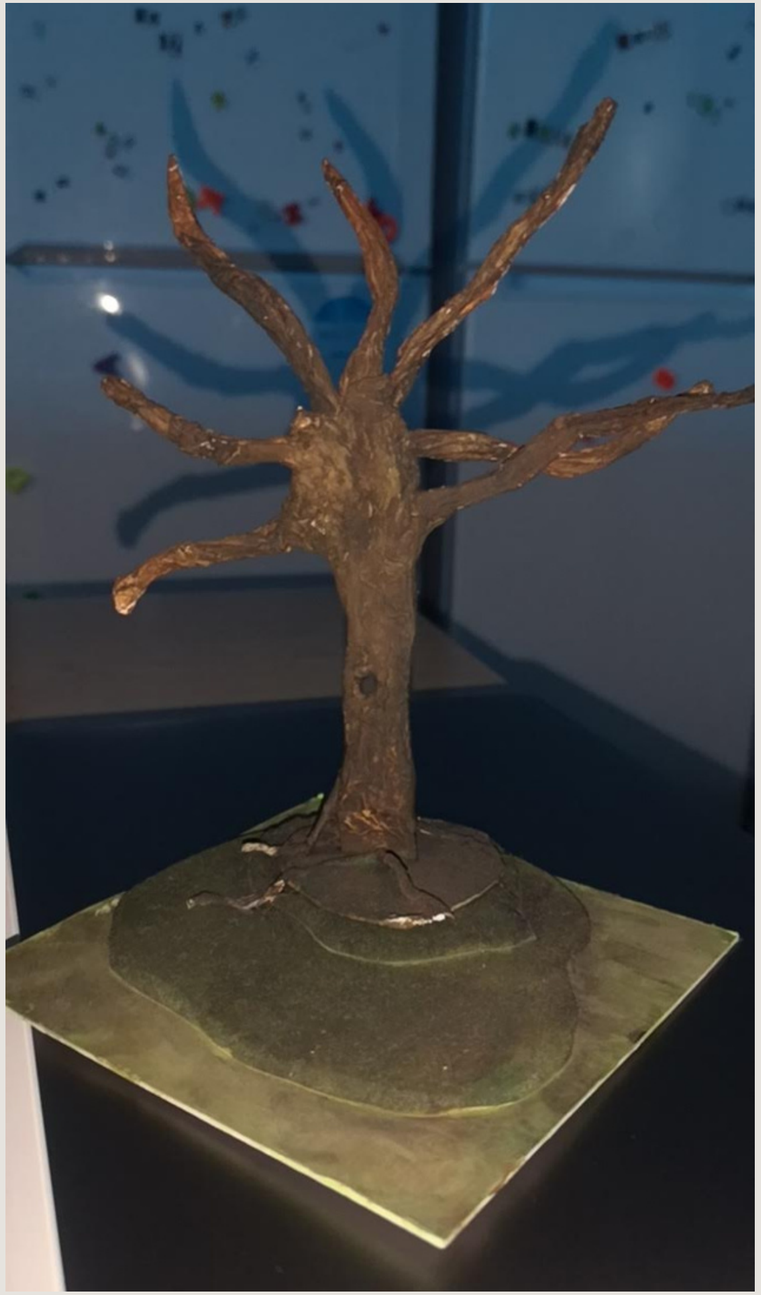
The Tree







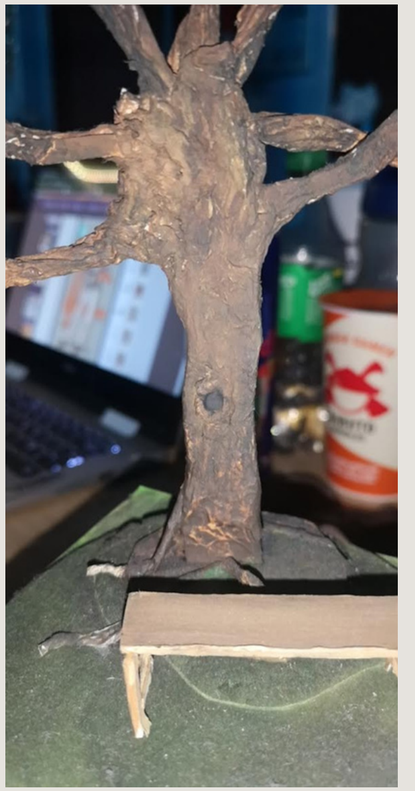
The Tree



To finish the tree off I covered the the tree with paper mache, to create the look of the bark and the wood.
I also wanted to add the little knot in the wood, so that it-gave it a lot more character.

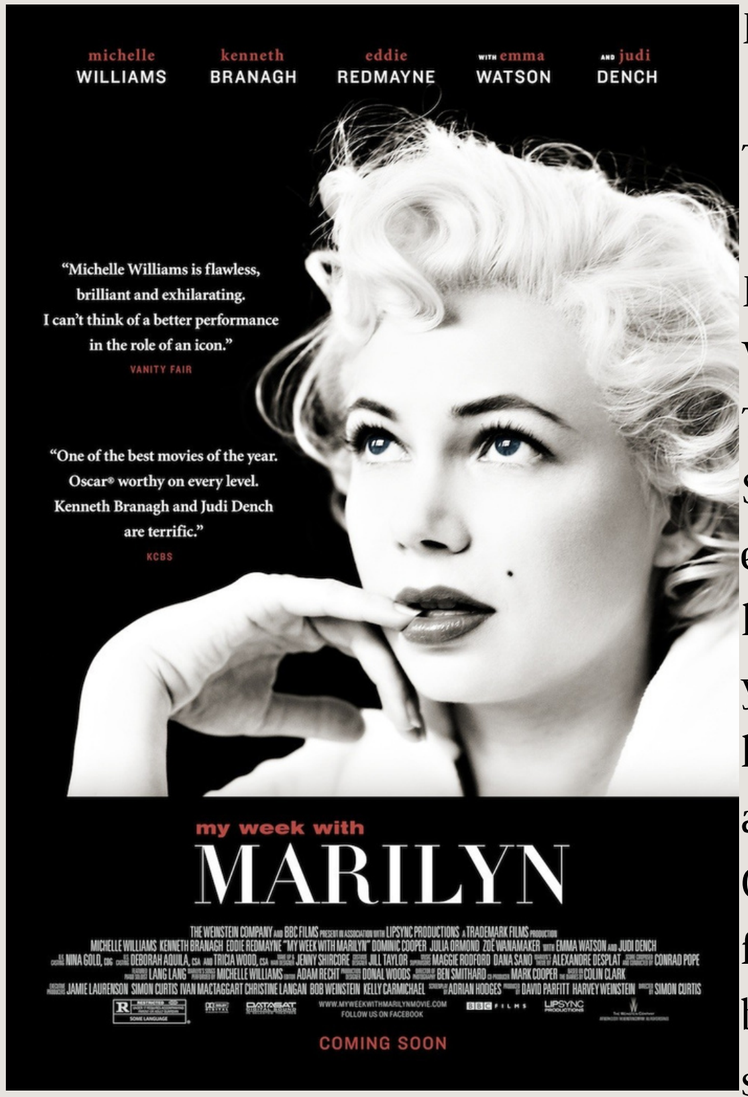
To create the knot I made that part of the bark very thick with tissue paper and PVA, then used the end of my paintbrush to create the dip in the tree.

When that dried I painted the tree with watered down PVA glue and watercolour brown paint. I liked how that dried as it didnt go glossy which I am glad about as I was worried it would make it look unrealistic if it did dry glossy. I then aged the bark by dry bushing it with black paint.
For the rest of the tree, I used watercolour to paint the grass and watered down acrylic for the bench.





My Week With Marilyn



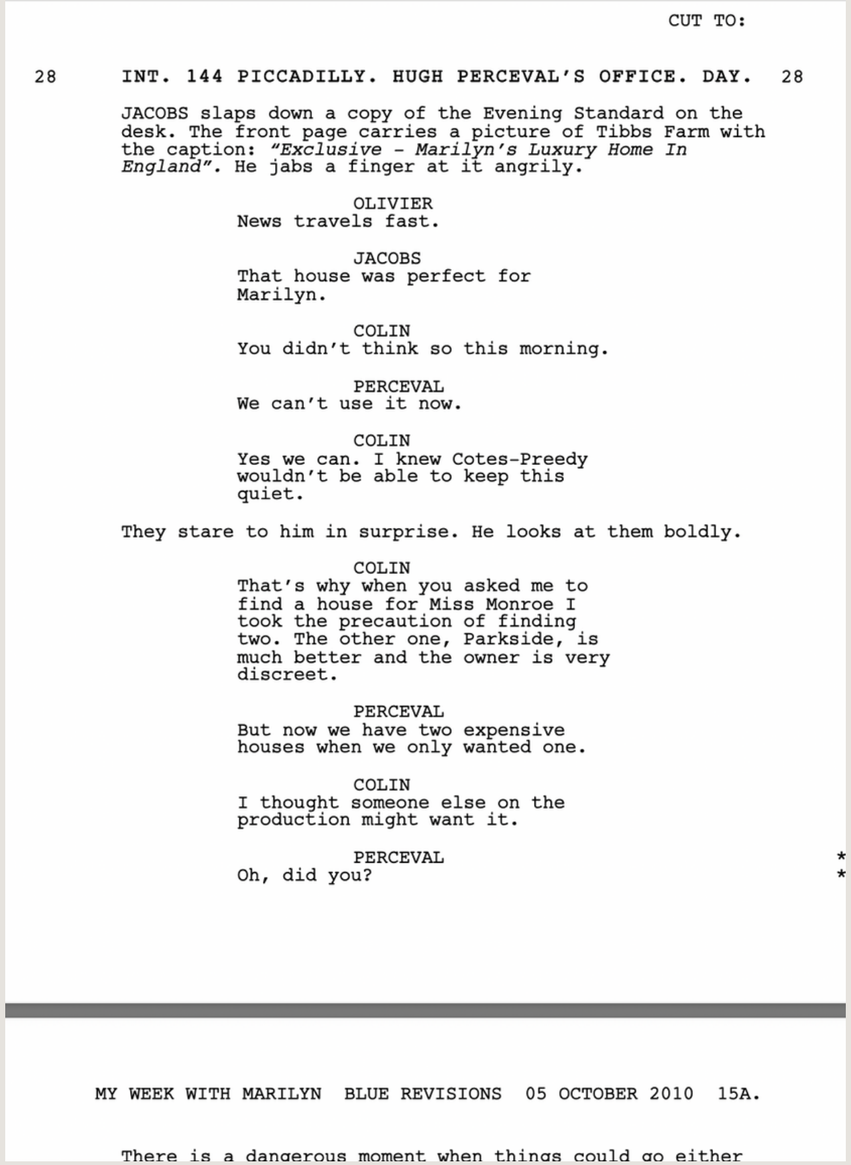
My Week With Marilyn - Adrain Hodges

The Development

My Week with Marilyn is based on Colin Clark's The Prince, The Showgirl and Me (1995) and My Week with Marilyn (2000); two diary accounts, which document his time on the set of the 1957 film The Prince and the Showgirl and the time he spent with Monroe. After reading the two books in 2004, Simon Curtis approached producer David Parfitt about making a film based upon them. Parfitt said everyone liked the idea, but because Monroe is so familiar and iconic to people, they wondered what was left to say. Adrian Hodges, who wrote the screenplay, told David Gritten of The Daily Telegraph: "If you'd said to me one day I'd write a film about her, I'd have been amazed, because I wouldn't have known where to start."Gritten reported the saving grace for Hodges was that Clark's books were written about Monroe at a specific time.

Curtis and Parfitt pitched the project to BBC Films and the UK Film Council and they put up the money for development. They then had to wait for eighteen months while Parfitt negotiated the rights to the books with Clark's estate. The producer and director had to wait a further six months for Hodges' screenplay.

Breakdown Sheets



CUT TO:

28 INT. 144 PICCADILLY. HUGH PERCEVAL'S OFFICE. DAY. 28

JACOBS slaps down a copy of the Evening Standard on the desk. The front page carries a picture of Tibbs Farm with the caption: *"Exclusive - Marilyn's Luxury Home In England"*. He jabs a finger at it angrily.

OLIVIER
News travels fast.

JACOBS
That house was perfect for Marilyn.

COLIN
You didn't think so this morning.

PERCEVAL
We can't use it now.

COLIN
Yes we can. I knew Cotes-Preedy wouldn't be able to keep this quiet.

They stare to him in surprise. He looks at them boldly.

COLIN
That's why when you asked me to find a house for Miss Monroe I took the precaution of finding two. The other one, Parkside, is much better and the owner is very discreet.

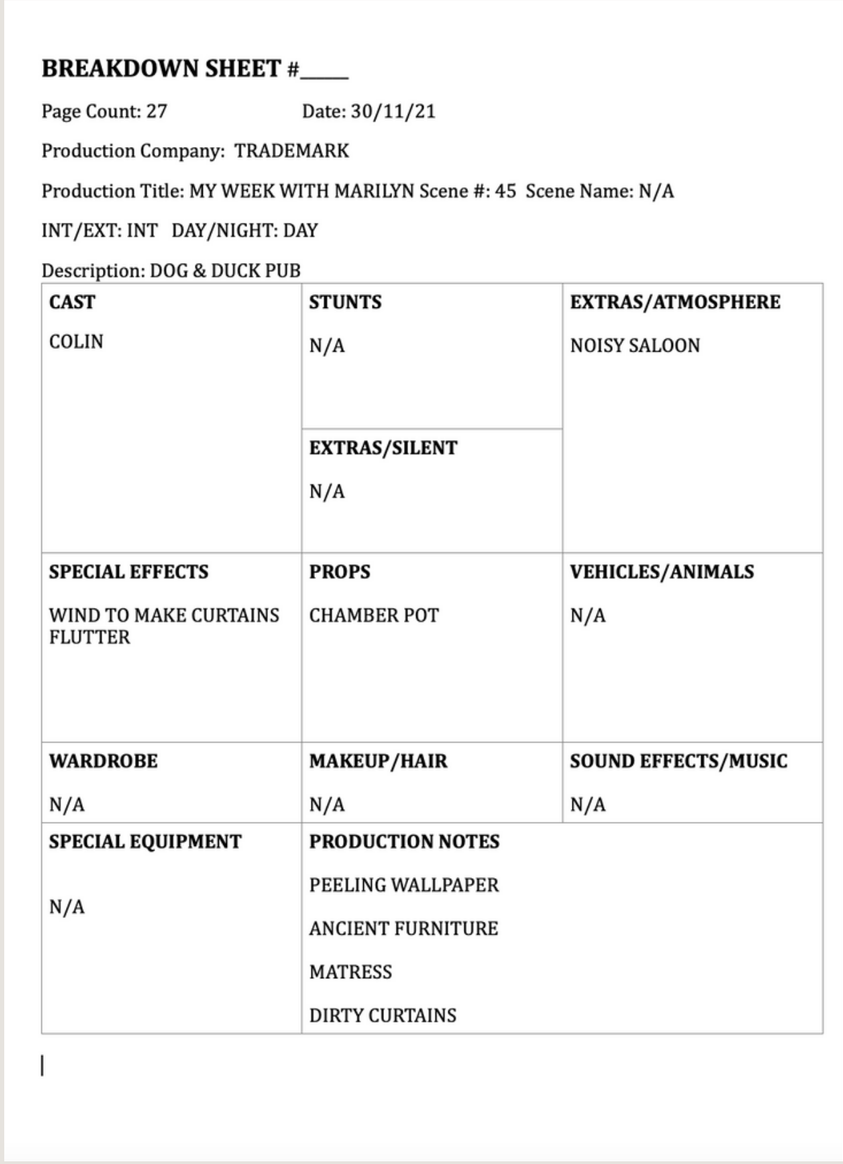
PERCEVAL
But now we have two expensive houses when we only wanted one.

COLIN
I thought someone else on the production might want it.

PERCEVAL *
Oh, did you? *

MY WEEK WITH MARILYN BLUE REVISIONS 05 OCTOBER 2010 15A.

There is a dangerous moment when things could go either



BREAKDOWN SHEET #____

Page Count: 27 Date: 30/11/21

Production Company: TRADEMARK

Production Title: MY WEEK WITH MARILYN Scene #: 45 Scene Name: N/A

INT/EXT: INT DAY/NIGHT: DAY

Description: DOG & DUCK PUB

CAST COLIN	**STUNTS** N/A	**EXTRAS/ATMOSPHERE** NOISY SALOON
	EXTRAS/SILENT N/A	
SPECIAL EFFECTS WIND TO MAKE CURTAINS FLUTTER	**PROPS** CHAMBER POT	**VEHICLES/ANIMALS** N/A
WARDROBE N/A	**MAKEUP/HAIR** N/A	**SOUND EFFECTS/MUSIC** N/A
SPECIAL EQUIPMENT N/A	**PRODUCTION NOTES** PEELING WALLPAPER ANCIENT FURNITURE MATRESS DIRTY CURTAINS	

I know how to use breakdown sheet has we did a lot of the this in my college a lot.

So it was pretty easy to do.

I remember doing this for my own script that I did last year, so I knew very well what it consisted of.

Has this wasn't a physical copy of the script i didn't enjoy doing it as much as I would read it two or three times through and highlight and colour code the different sections whilst reading through it so I didn't have to read through the script properly every time i needed to search for the specific things.

Breakdown Sheets

OLIVIER (cont'd)
A great actress on her first trip to London whom I have no doubt...

REPORTER
How do you like being married, Marilyn?

MARILYN
I like it a lot.

REPORTER
Is this third time lucky?

MARILYN
You bet it is. Arthur's the greatest man I ever met. *

OLIVIER smiles tolerantly, mildly put out at this. MARILYN takes off her sunglasses and blinks. She takes MILLER's arm and looks at him adoringly. He bites down savagely on his unlit pipe.

REPORTER
Marilyn, are you planning to see the sights?

MARILYN
I'd love to see the little fellow with the bow and arrow in Piccadilly Circus.

There is a appreciative laughter from reporters.

REPORTER 2
Is it true you want to be a classical actor now?

MARILYN
I want to be the best actress I can be.

REPORTER 2
There's a rumour you're going to be in The Brothers Karamazov on Broadway.

MARILYN
I'm considering it.

REPORTER 3
(Shouts)
Which of them will you be playing?

The agenda is clear - Marilyn is the dumb blonde and should act accordingly. But she takes it in her stride, smiling sweetly.

MARILYN
I'll be playing Grushenka.

BREAKDOWN SHEET #____

Page Count: 23 Date: 30/11/21

Production Company: TRADEMARK

Production Title: MY WEEK WITH MARILYN Scene #: 40 Scene Name: N/A

INT/EXT: INT DAY/NIGHT: DAY

Description: LONDON AIRPORT. HALL

CAST MARILYN MILLER OLIVER VIVIAN COLIN ROGER	**STUNTS** **EXTRAS/SILENT** N/A	**EXTRAS/ATMOSPHERE** CROWDS REPORTER 1 REPORTER 2
SPECIAL EFFECTS FLASH OF CAMERA BULB	**PROPS** CAMERAS LARGE PAIR OF SUNGLASSES	**VEHICLES/ANIMALS** N/A
WARDROBE LARGE PAIR OF SUNGLASSES	**MAKEUP/HAIR** BLONDE	**SOUND EFFECTS/MUSIC** FLASH OF LIGHTBULB
SPECIAL EQUIPMENT	**PRODUCTION NOTES**	

Breakdown Sheets

OLIVIER
Naturally, Vivien and I will be there to greet her. But let's keep it low key, shall we?

CUT TO:

36 **INT. LONDON AIRPORT. HALL. DAY.** 36

Bedlam! The customs areas is besieged by shouting, pushing JOURNALISTS as the POLICE fight to keep control. In the middle of the chaos COLIN stands with ROGER SMITH watching OLIVIER and VIVIEN addressing the gathered press.

OLIVIER
It is a deep happiness to me to be translating Terence Rattigan's magnificent play to the screen...

A voice suddenly rings out from the back of the previously attentive crowd.

REPORTER
The plane's landed!

As one, the entire crowd turns away from Olivier and rushes towards the plane. Suddenly abandoned, OLIVIER and VIVIEN look momentarily startled before VIVIEN glances at him with a half-smile.

VIVIEN
It seems we're not top of the bill anymore, darling.

CUT TO:

37 **EXT. LONDON AIRPORT. PLANE/TARMAC. DAY.** 37

MARILYN MONROE walks down the steps of a TWA jet on a rainy London day. She clutches a bouquet of flowers and wears dark glasses; her raincoat is slung loosely over her shoulders. Her new husband ARTHUR MILLER walks a step or two behind her, wearing a light summer jacket.

38 **EXT. LONDON AIRPORT. TARMAC. DAY.** 38

MARILYN and MILLER walks across the tarmac towards the

BREAKDOWN SHEET #____

Page Count: 38 Date: 30/11/21

Production Company: TRADEMARK

Production Title: MY WEEK WITH MARILYN Scene #: 60 Scene Name: N/A

INT/EXT: INT DAY/NIGHT: DAY

Description: PINEWOOD STUDIOS. SOUND STAGE

CAST DENYS ORTON MARILYN SYBIL OLIVER PAULA ROSAMUND COLIN	**STUNTS** N/A **EXTRAS/SILENT** N/A	**EXTRAS/ATMOSPHERE** CLAPPERBOY
SPECIAL EFFECTS N/A	**PROPS** CLAPPERBOARD BROWN NOTEBOOK CAMERA FILMING	**VEHICLES/ANIMALS** N/A
WARDROBE N/A	**MAKEUP/HAIR** N/A	**SOUND EFFECTS/MUSIC** N/A
SPECIAL EQUIPMENT N/A	**PRODUCTION NOTES**	

The Mountaintop

What is the plot?

It's a fantastical, religious play about the day before Martin Luther King got assassinated. It is him in the Lorraine hotel in Memphis, when a maid bringing up his requested coffee and she turns out to be an angel who has been sent to tell him that he is getting killed.





What is the theme?

The message is about the fact that we saw MLK as a very sophisticated, educated, well spoken activist. When in fact, he was like any other Southern man, he has the same dialect as Carmae, unless he was on the phone.

Another theme is religion and how it's expectation v reality and how ironically white people made the depiction of God and Jesus white and male, where in fact they were black and a woman.



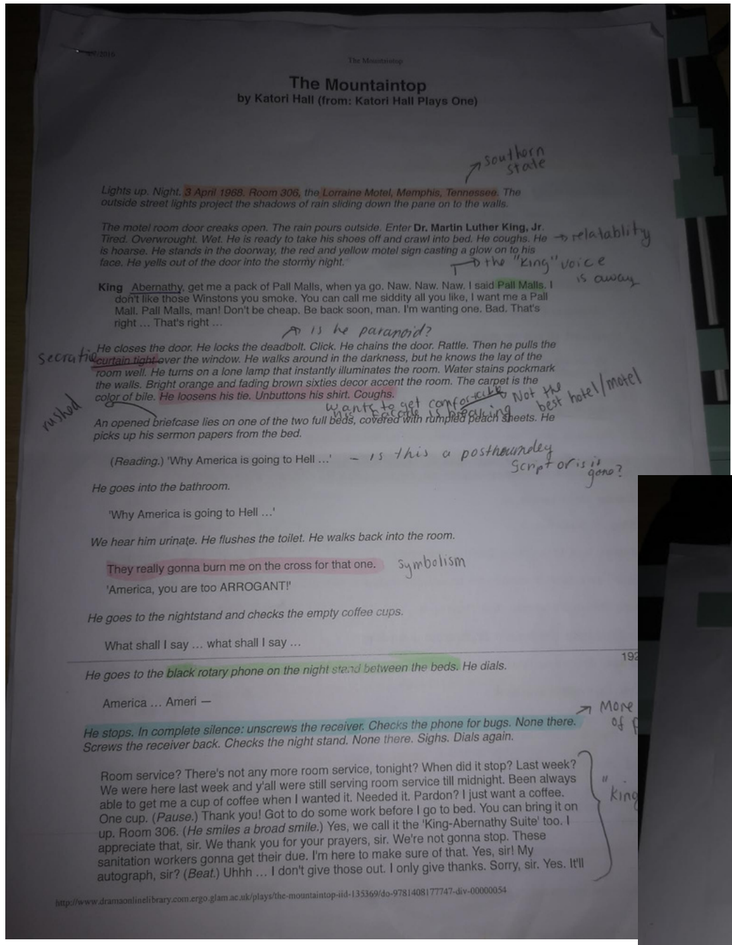
What is the Logic?

The story does make sense until it gets to the section when he cant breathe anymore, because I initially thought that he had been shot and he was dying, even after the second read I was confused, as to what was happening there. But after Camae reveals who she is it makes sense all over again.

What is the exposition?

MLK:
- Paranoia
- arrogance
- Thinks that things arent gonna change
- trying to plan next speach
- waiting for his PallMalls
- Sexual Tension w/ camae
- Reading his deathday newspaper

Camae:
- MLK is different to what she expected
- She thinks she is amazing
-Is having to come to terms with her being an angel.
- making sure he feels comfortable - tell him whats going to happen after he dies.



The Mountaintop
by Katori Hall (from: Katori Hall Plays One)

Lights up. Night. 3 April 1968. Room 306, the Lorraine Motel, Memphis, Tennessee. The outside street lights project the shadows of rain sliding down the pane on to the walls.

The motel room door creaks open. The rain pours outside. Enter **Dr. Martin Luther King, Jr.** *Tired. Overwrought. Wet. He is ready to take his shoes off and crawl into bed. He coughs. He is hoarse. He stands in the doorway, the red and yellow motel sign casting a glow on to his face. He yells out of the door into the stormy night.*

King Abernathy, get me a pack of Pall Malls, when ya go. Naw. Naw. Naw. I said Pall Malls. I don't like those Winstons you smoke. You can call me siddity all you like, I want me a Pall Mall. Pall Malls, man! Don't be cheap. Be back soon, man. I'm wanting one. Bad. That's right … That's right …

He closes the door. He locks the deadbolt. Click. He chains the door. Rattle. Then he pulls the curtain tight over the window. He walks around in the darkness, but he knows the lay of the room well. He turns on a lone lamp that instantly illuminates the room. Water stains pockmark the walls. Bright orange and fading brown sixties decor accent the room. The carpet is the color of bile. He loosens his tie. Unbuttons his shirt. Coughs.

An opened briefcase lies on one of the two full beds, covered with rumpled peach sheets. He picks up his sermon papers from the bed.

(*Reading.*) 'Why America is going to Hell …'

He goes into the bathroom.

'Why America is going to Hell …'

We hear him urinate. He flushes the toilet. He walks back into the room.

They really gonna burn me on the cross for that one.

'America, you are too ARROGANT!'

He goes to the nightstand and checks the empty coffee cups.

What shall I say … what shall I say …

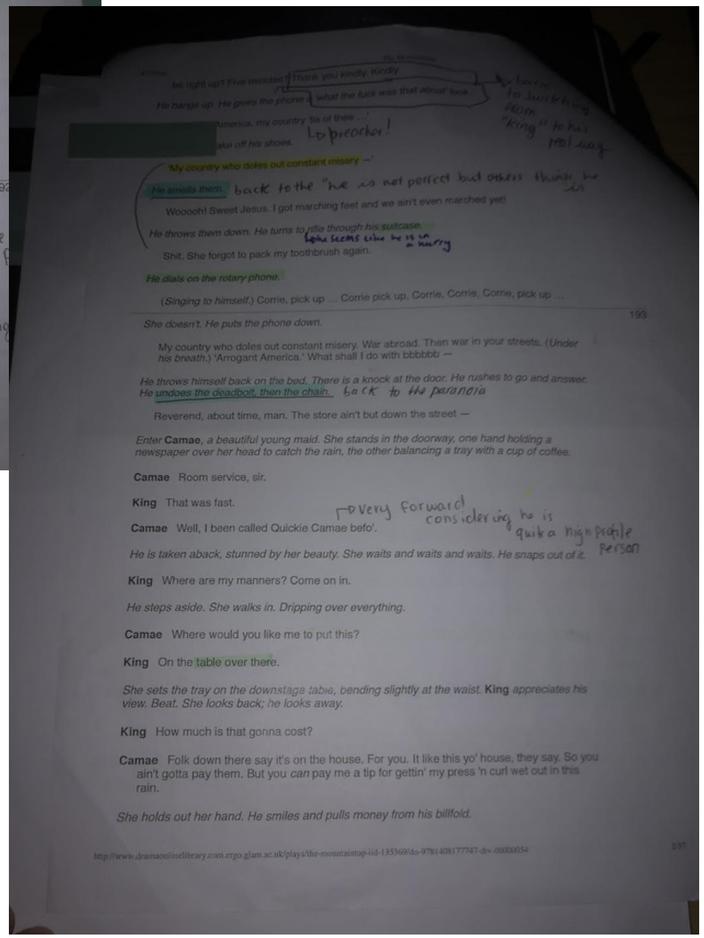
He goes to the black rotary phone on the night stand between the beds. He dials.

America … Ameri —

He stops. In complete silence: unscrews the receiver. Checks the phone for bugs. None there. Screws the receiver back. Checks the night stand. None there. Sighs. Dials again.

Room service? There's not any more room service, tonight? When did it stop? Last week? We were here last week and y'all were still serving room service till midnight. Been always able to get me a cup of coffee when I wanted it. Needed it. Pardon? I just want a coffee. One cup. (*Pause.*) Thank you! Got to do some work before I go to bed. You can bring it on up. Room 306. (*He smiles a broad smile.*) Yes, we call it the 'King-Abernathy Suite' too. I appreciate that, sir. We thank you for your prayers, sir. We're not gonna stop. These sanitation workers gonna get their due. I'm here to make sure of that. Yes, sir! My autograph, sir? (*Beat.*) Uhhh … I don't give those out. I only give thanks. Sorry, sir. Yes. It'll

http://www.dramaonlinelibrary.com.ergo.glam.ac.uk/plays/the-mountaintop-iid-135369/do-9781408177747-div-00000054



http://www.dramaonlinelibrary.com.ergo.glam.ac.uk/plays/the-mountaintop-iid-135369/do-9781408177747-div-00000054

What is the complication?

The main complication is that MLK is struggling to come to terms with the fact that he is going to be killed. And Camae is trying to comfort him about his assassination

What creates the tension?

When he calls him Micheal and his behavoiur flips to now Camae is a spy. But then when she reveals why she is there and then its just MLK waiting for death.

What is the main question?

- How am I going to get MLK to come to heaven?

- How am I going to pass on the pattern after I get killed.

What is the main action?

I think to main action is when he is having a panic attack after he thinks the thunder is a gunshot and Camae being exposed as an angel.

What is the cause of action?

The main action is finding out who Camae is and how she is letting him. know that he is going to die.

What is the resulting question?

To Camae - it wasmaking sure that MLK's activism continues to go on after he passes away

To MLK - Understanding the fact that his activism will carry on even after his assassination and that the lives of POC's will have changed because of him.

What is the conclusion ?

What we all know is that MLK gets murdered and we need to understand that how he has accepted his death.

Who is the Protagonist?
- MLK

- Camae as we get an understanding for her life too.

The Antagonist?

- Time, Death and "White Folk" .

Most Interesting Character?

I think God was the most intresting character as she was not expected to be a female and the we werent expecting her to be a black woman either,

Where does the story take place?

It takes place on the 3rd of April, inthe Lorraine Motel in Memphis, Tennessee in 1968. As Tennessee is a Southern state it is prominently more racist than Northern states.

IN DEPTH QUESTIONS

What is the intent of the scene?
The scene is so you can humainse MLK and the audience and see what he was doing on the day before his death.

What are the plot points?
- Entrence of MLK
- Entrence of Camae
- Bonding moments between MLK and Camae
- MLK panic attack and
- MLK accusations for her
- Reveal of Camae being an angel
- View of MLK impending demise
- Convo w/ God
- Acceptence of Death
- Reveal of the future

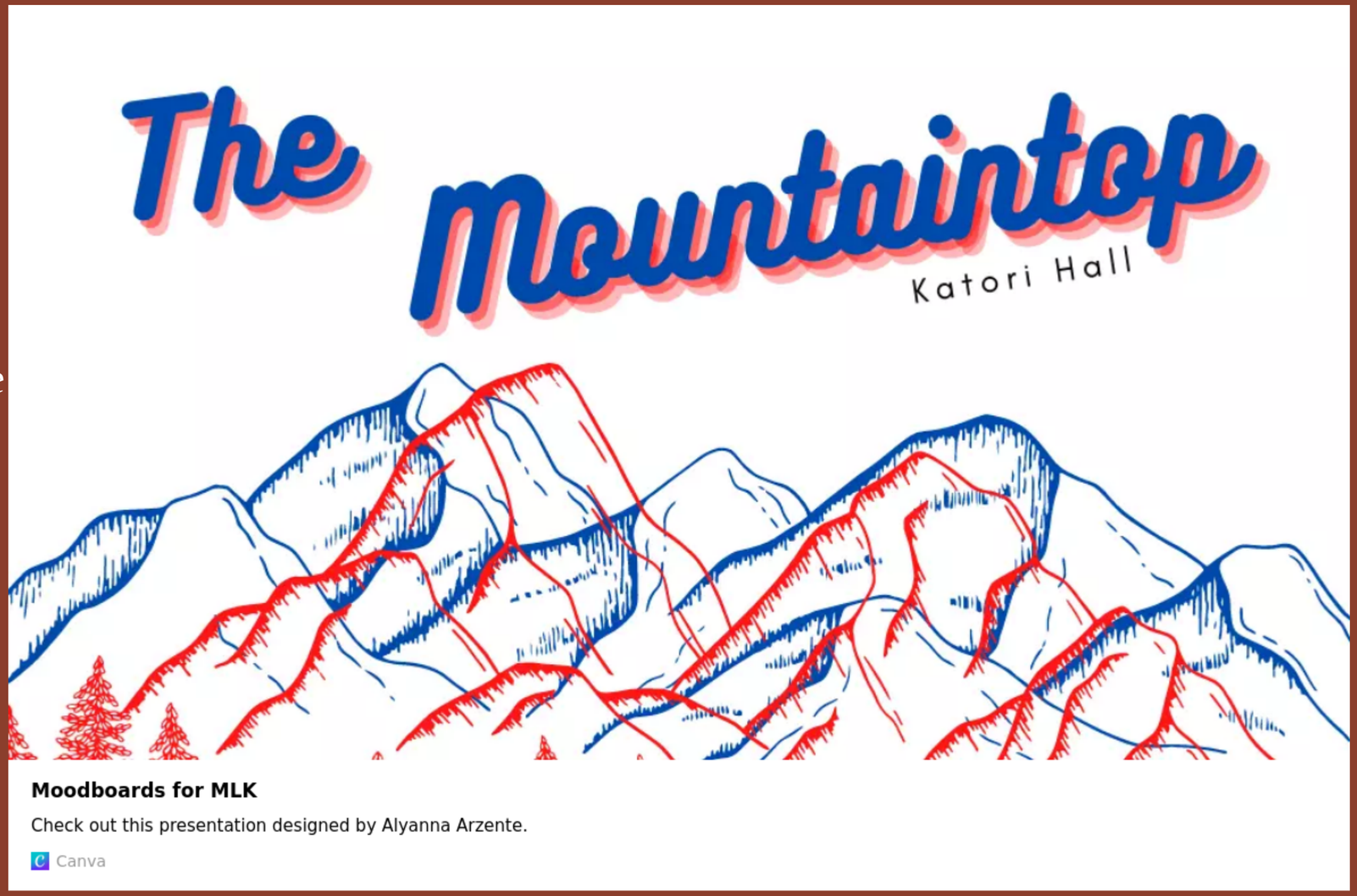
THE GROUP WORK

With this we were all delegated with different parts of the work.

I was in charge of creating the moodboard of the set, of the room of the Lorraine Hotel.

To be able to do this I skim read the script looking nfor any specific detailing of the room, I saw the description of the peach sheets.

I really enjoyed doing this task I found it so so fun and felt right in. my element



HISTORY OF SCENEOGRAPHY



Blue and White Minimalist Monotone Organization History Timeline Infographic

Check out this Infographic (880 x 2000 px) designed by Alyanna Arzente.

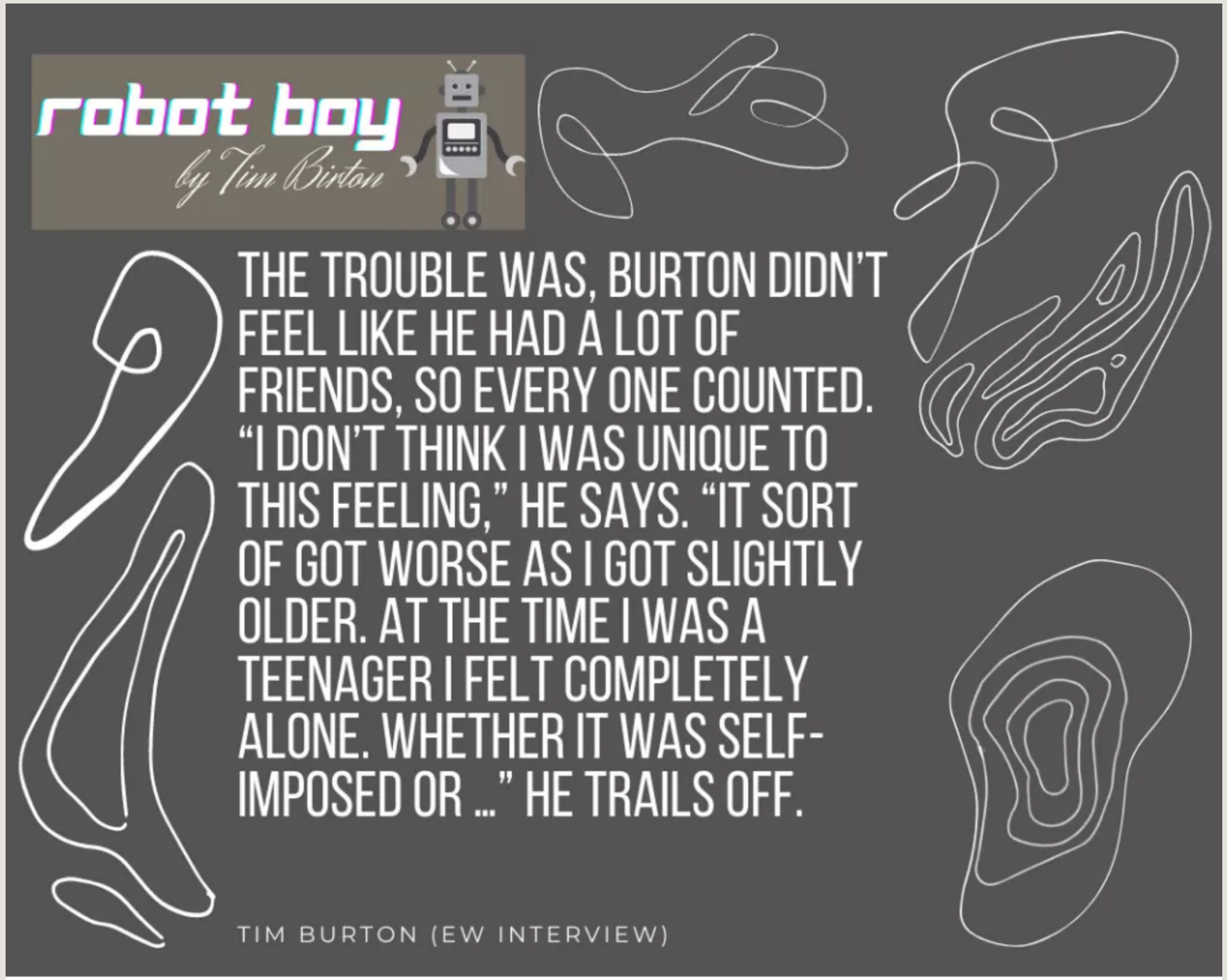
Canva

ROBOT BOY

With this project, we all thought that it we should do a concept for a film.

So we thought that the main things in the that we could do is design a puppet, design a set and a film poster.

As a group I belived we worked very well together, howver there were a few times where I let them down, because one day I was ill, and another I had to work. But I still tried my best to get the group work done.



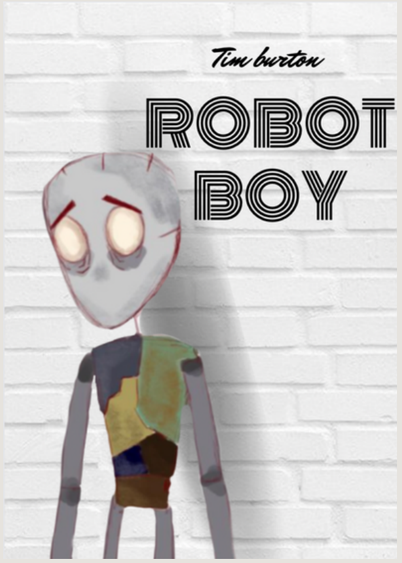
ROBOT BOY

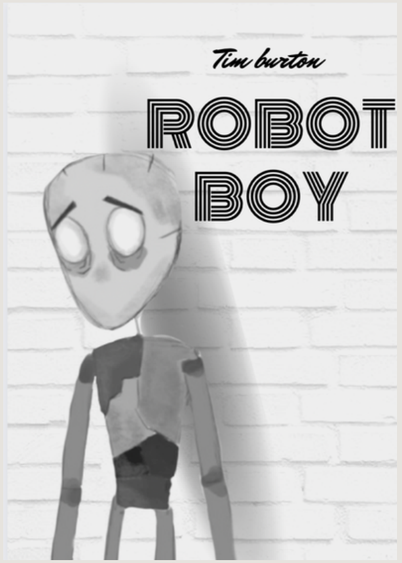
When I was coming up with the poster I, I had to wait for the rest of my teammates design of how they want robot boy to look like.

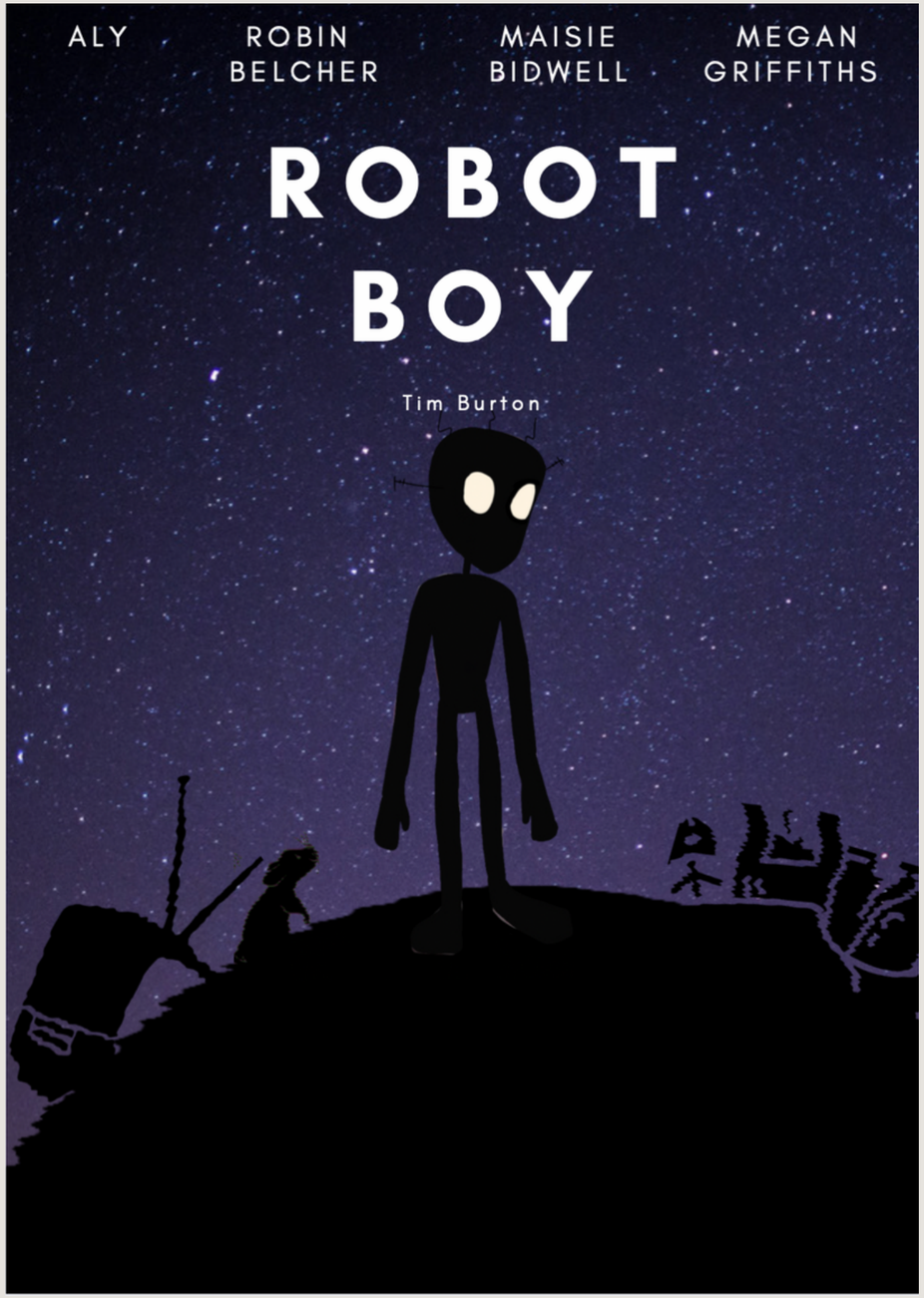
When all the designs started coming through to me, I instantly loved Robins drawing, I feel like with their design they created a much more emotional drawing .

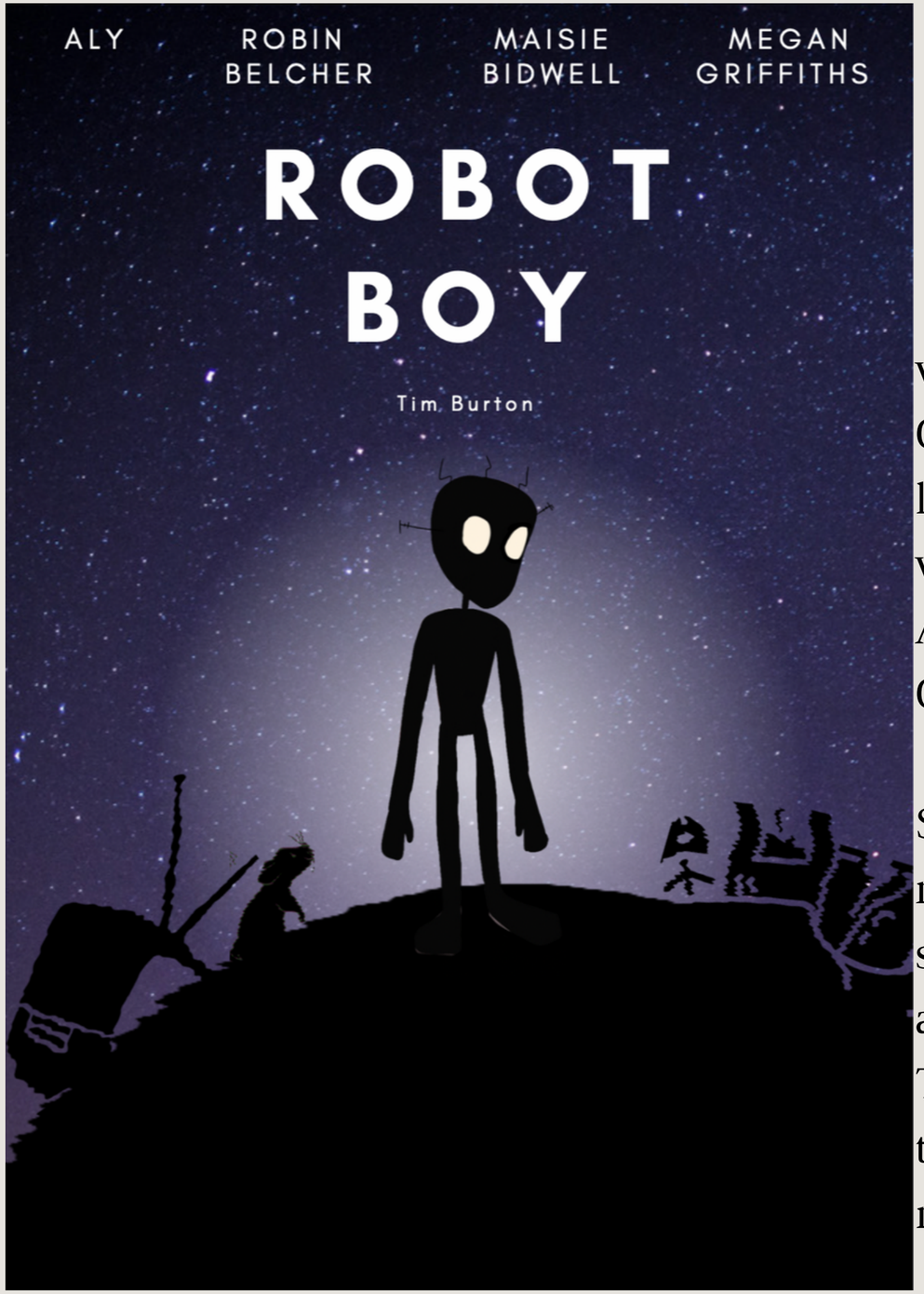
So I took that original drawing and added the brick background, which is a major theme in our set that Megan and Maisie designed. As Burton hadhis window blocked up as a kid

However I wasn't too keen on it as it didn't look like your typical Tim Burton fit, which was the look I was going for









FINAL DESIGN

When I was looking at theposter of Tim Burton films, I noticed it was very dark with some highlights. This made me think of the Italian Renaissance artist Caravaggio. Who used the technic "Chiaroscuro' -This is an Italian term which literally means 'light-dark'. In paintings the description refers to clear tonal contrasts which are often used to suggest the volume and modelling of the subjects depicted. Artists who are famed for the use of chiaroscuro include Leonardo da Vinci and Caravaggio.(The National Gallery, 2022)

So because of this technique, I wanted to try making the subject of the poster (IE) robot boy the main focus, so by making up really large, centred and with the symbolism of hope that still might be in his life, as a lot of Tim Burton posters have a large source of light..

The only think that is making him look non human is his large eyes, apart from that I tried to hide the fact that he was a robot and tried to humanize him so he feels normal.



PROJECT EVALUATION

I really enjoyed this project. Initially I didnt like how it was so open ended and we had a lot of freedom, which more often then not its harder than being toild exactly whaty to do. However as a group we had we good initial ideas, we knew what the vibe we were going for was, and whatthe acrtuall project is, which is concept for a film. We decided that together we were going to delegate, one thing from each department... Pre Production: Set build
Production: Puppet model
Post Production: Editing the stop-motion
Distribution: Film Poster.

As a team I we all worked very well, and we're able to relay on each other, and trust that all the work that needs to be doing will be done!

I think that we all had problems with the time, as if I had more time I feel like I would have been able to create a more professional looking poster with all the right terminology and aesthetics. But I also feel like as this was our first time creating something, it didnt go badly. I think with more and more practise we'd be able to cut the time it take for us by a lot less each time.

- Pietrangelo, A., 2019. Left Brain vs. Right Brain: What's the Difference?. [online] Healthline. Available at: <https://www.healthline.com/health/left-brain-vs-right-brain#_noHeaderPrefixedContent> [Accessed 1 October 2021].

- n/a, A., 2013. Creative exercise: Close your eyes to draw better. [online] Pikaland.com. Available at: <http://www.pikaland.com/2013/12/03/creative-exercise-close-your-eyes-to-draw-better/> [Accessed 28th September 2021]

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