Props and Production Roles

DMA4011

Contents page: Photo of the set of Ferryside Lifeboat station, with the mascot head in the foreground, and the Witch King of Angmar's helmet in the background, on the workbench. Photo taken by Jessica Ellis, 2022. Photo of the set of Ferryside Lifeboat station, with the mascot head in the foreground, and the Witch King of Angmar's helmet in the background, on the workbench. Photo taken by Jessica Ellis, 2022.

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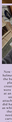
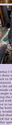
Props

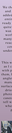
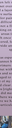
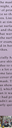
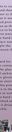
Witch King of Angmar's helmet

Now when I had the basic shape of the helmet done with a hand-hewn ground form, I needed to add the finer details. A character sculpt, in my opinion, is only as good as the details, so I spent very much of 3 3dfirst glued together pieces of Styrofoam, and then sculpted using the Dremel, and the Dremel with a sanding drum. I wanted the helmet to also have its face, so I made a mouth piece, and a nose piece, which I made from Styrofoam, and then I carved out a curved aubergine coloured eyeshield, which I made from a plastic sheet.

Once I had carved the face, I began to add the finer details, such as the chainmail, and the ridges on the helmet, which I made using the Dremel, and a hot knife.

Once I had the basic shape of the helmet done, I needed to add the finer details, such as the chainmail, and the ridges on the helmet, which I made using the Dremel, and a hot knife.

Once I had carved the face, I began

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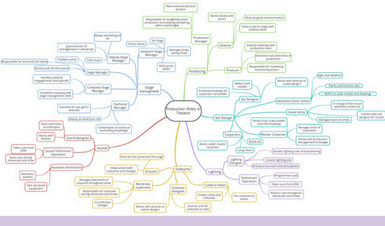
Production Roles

Who is Who?

Theatre:


Production Roles Theatre
Set Design
Set Designer
Assistant Set Designer
Scenic Artist
Model Maker
Carpenter
Rigger
Lighting Designer
Lighting Technician
Lighting Assistant
Sound Designer
Sound Technician
Sound Assistant
Costume Designer
Costume Supervisor
Costume Assistant
Cutter/tailor
Wardrobe Assistant
Hairdresser
Wig Master
Wig Assistant
Make-up Artist
Make-up Assistant
Stage Management
Stage Manager
Deputy Stage Manager
Assistant Stage Manager
Production Manager
Production Assistant
Technical Manager
Technical Assistant
Company Manager
Company Stage Manager
Company Assistant
Director
Assistant Director
Choreographer
Assistant Choreographer
Dramaturg
Casting Director
Casting Assistant
Producer
Assistant Producer
Marketing Director
Marketing Assistant
Publicist
Ticket Office Manager
Box Office Assistant
Front of House Manager
Ushers
Bar Staff
Cleaners
Security
Stagehand
Stage Door Keeper
Stage Door Assistant
Receptionist
Administrator
Assistant Administrator
Company Manager
Assistant Company Manager
Responsible for rehearsals, casting schedule and budget
Responsible for scenery, prop, costume, lighting, sound and video
Responsible for the technical side of a show
Responsible for company welfare
Responsible for scenery
Responsible for lighting
Responsible for sound
Responsible for costumes
Responsible for hair and make-up
Responsible for the production
Responsible for the production
Responsible for the production

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Evaluation

I feel that this module has been one of, if not the most informative on what I would like to specialise in going forward. The devised production project with the first actors at the end of this module really made me think about what I wanted to do with the skills I've learned over the year, despite the fact that stage management does not necessarily cover any of the same material we have looked at previously, I found that all of my other classes had transferable skills that I could utilise. As I have done a lot of 3D artwork in the past, I knew I would enjoy props work, but what I enjoyed even more was the independence to try new ways to do this; We were given the resources and the introduction to the skills an I felt this allowed me to process my learning in my own speed, which greatly impacted how much information I was able to retain.

I was rather anxious stepping into a role such as stage manager with no former experience and whilst we were actively having lectures on how this role worked, and I know I fumbled my way through the 1st day of tech rehearsals. In hindsight, I wish I had asked more questions and done more independent research into the nuances of stage management during that period, as all the research I had done had only pointed out what responsibilities I would have rather than "the script" I would have to follow in order to run rehearsals fluidly professionally. All this being said the pressure and tight time scales of our many production week did kick my brain into a more active gear for learning my role as I perform better when there is a pressing motivation to learn what I need to.

Not only in my skill level, but this module also increased my confidence in my own capabilities, as the mascot suit head for one, after the first step was entirely independently led. This made me focus on my problem solving, skills my communication skills and the speed at which I worked to a client deadline. I also learn to trust myself more, especially when in the role of stage management, as apart from Dave Roxburgh's advice when I was truly stuck, I was left to my own devices to figure out my standing with the actors and my classmates as a crew that I was managing.

Moving into my second year on this degree, I can definitely see what this year has prepared me for; I have a clear set of new learned skills and a good understanding of where and in what role I will need all of them, as well as their transferability. The end of this last semester has allowed me more connections with the other years on this course, and has allowed me to see how valuable those connections are, not even just in industry but as a student and as a creative in general.

Bibliography

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