SET DESIGNER:

Some examples of each element given to start you off…

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Materials	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
BERTOLT BRECHT	Epic theatre - Theatre to educate and/or prompt debate - Set changes made in full view of audience	Open, bare uncluttered spaces; Props only present if used; Certain detailed items e.g. cart in *Mother Courage*; Use of text, slogans, placard; Projection and AV	Overall style of scene or devised piece - Natural colours of materials for certain elements of furniture? Props?	Real re: locations - Industrial location: corrugated iron etc. - Rural location: Sacking material Modern day?	Creating an environment - No need for realism - No need for set dressing	Style of costume - Lighting style e.g. stark, bold, non-naturalistic?	Non-naturalistic - Audience address? - Interaction with audio-visual elements?	Minimal requirements re: uncluttered space - Levels? - Projection screen or surface to project onto

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Materials	Design Specifics	Collaboration with other designers	Collaboration with ACTORS	Specification Implications
FRANTIC ASSEMBLY								
ANTONIN ARTAUD								
KATIE MITCHELL								
KNEE HIGH								

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Materials	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
STANISLAVSKI								
COMMEDIA								
RESTORATION COMEDY								

LIGHTING DESIGNER:

Some examples of each element given to start you off…

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Type of lanterns or special effects	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
BERTOLT BRECHT	Epic theatre - Theatre to educate and/or prompt debate - Set changes made in full view of audience	Lighting was functional - The lights were to be in full view of the audience, as were their operators, to ensure that the actors were seen in the same world as the audience. Lighting was used to indicate the passage of time or to indicate the changes between scenes rather than to create mood or atmosphere	Over all style of scene or devised piece - Colour to enhance the theme - What colours are right for the scene? - AV - Video/ film	Position of lanterns - Projectors - Software needed to run projection/ video	How can lighting support the '*Gestus*' of the scene? - Gobos to help suggest location - Video and/or AV content	Set re: surfaces to project - Costume styles and colour	Non-naturalistic - Audience address? - Interaction with audio-visual elements? - Specials - How can the lighting support the theme? *Gestus*?	Minimal requirements - Enough cues created - Projection screen or surface to project onto

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Type of lanterns or special effects	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
FRANTIC ASSEMBLY								
ANTONIN ARTAUD								
KATIE MITCHELL								
KNEE HIGH								

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Type of lanterns or special effects	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
STANISLAVSKI								
COMMEDIA								
RESTORATION COMEDY								

SOUND DESIGNER:

Some examples of each element given to start you off…

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Types of sound	Music styles	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
BERTOLT BRECHT	Epic theatre - Theatre to educate and/or prompt debate - Sound used to indicate location - Use of music and song	Song used to neutralise emotion rather than heighten it - Music and song used to express the scene's theme(s) rather than create mood or atmosphere	To suggest location - Live sound using microphones - AV?	Live music - Live singing - Sound level if not to create atmosphere	AV - Equipment: Microphones Speakers etc. - Editing soundscapes/ sound collages	Style of set - Links with lighting design	Non-naturalistic - Audience address? - Interaction with audio-visual elements? - Song? Live musicians?	Minimal requirements - Number of sound cues - Creation of sound effects - Position of microphones, speakers etc.

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Types of sound	Music styles	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
FRANTIC ASSEMBLY								
ANTONIN ARTAUD								
KATIE MITCHELL								
KNEE HIGH								

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Types of sound	Music styles	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
STANISLAVSKI								
COMMEDIA								
RESTORATION COMEDY								

COSTUME DESIGNER:

Some examples of each element given to start you off…

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Materials	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
BERTOLT BRECHT	Epic theatre - Theatre to educate and/ or prompt debate	Costume was not individually identifiable e.g. the farmer's costume represented 'a (typical) farmer; Costume was sometimes incomplete and fragmentary e.g. tie and briefcase for the businessman; Costume often denoted the character's role or function in society (plus wealth/class); some makeup and mask use, but non-realistic and 'theatrical' e.g. grotesque and/or caricatured makeup and costume used to depict a character's social role in the play, not that of his/her everyday appearance.	Overall style of scene or devised piece - Natural colours of materials for certain elements of costume, make-up.	Real re: location and character - e.g. business man – pinstriped suit; - soldier – camouflage; - prisoner (period) - cotton boiler suit? Ragged clothing?	Creating an immediate character - Use of logos, text, titles on the costume garment	Overall style - Lighting and sound elements	Non-naturalistic - Characters Blocking Movement - Interaction with audio-visual elements?	Minimal requirements - Brechtian feel to costume - Makeup - Other characters in the scene(s)

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Materials	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
FRANTIC ASSEMBLY								
ANTONIN ARTAUD								
KATIE MITCHELL								
KNEE HIGH								

Practitioner/ Theatre Company or Style	Research: Key Findings	Key elements	Colour	Materials	Design Specifics	Collaboration with other designers	Collaboration with actors	Specification Implications
STANISLAVSKI								
COMMEDIA								
RESTORATION COMEDY								