COLÁISTE NAISIUNTA EALAINE IS DEARTHA
NATIONAL COLLEGE OF ART AND DESIGN
FACULTY OF EDUCATION

THEATRE DESIGN ~ AN UNEXPLORED OPTION ON THE JUNIOR CERTIFICATE SYLLABUS?

A Thesis submitted to the Faculty of Education

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B.A. DEGREE IN ART AND DESIGN EDUCATION

by

Sinéad Mc Donnell

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CHAPTER I
INTRODUCTION

Despite the cultural tradition of theatre in Irish society which has gained worldwide acclaim with theatres such as the Gate and the Abbey, our educational system does not reflect its importance at any level. This neglect has been highlighted in many reports on our educational system, but is constantly ignored. It must be said the arts in general are neglected in the Irish educational system.

This constant neglect of theatre studies within our educational system I believe is a result of:

1) theatre design being underestimated in its ability to span all the art disciplines of Art, Craft and Design, as well as cross-curricular possibilities with areas such as Drama, English and Music,

2) the art syllabus failure to include 'theatre design' as an important option but rather as an alternate option, not appearing on students' exam outlines,

3) this syllabus neglect is possibly a direct result of the lack of teacher experience in the theatrical field.

The Junior Certificate syllabus clearly states that both on ordinary and higher level papers, 'Theatre Design' is included as an option (See Appendix A). However, if we look at the Junior Certificate options we find the requirements for many of these areas defined within the core outlines. The 'Theatre Design' option, however, is not mentioned other than by name. For the purpose of research I contacted the Chief Art Inspector, of the Department of Education, for an outline of this option (See Appendix B), she was unable to provide even the most basic guide-lines. This neglect of theatre within our educational system, along with my own personal interest in this area and my strong beliefs that 'theatre design' is a hugely diverse area, offering scope in art, craft and design disciplines, led me to undergo this research into the application of the 'Theatre Design' option within the classroom.

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CHAPTER II
LITERATURE REVIEW
THEATRE IN IRISH EDUCATION

The Irish educational system of the 19th century was largely concerned with mass education and promoting literacy and numeracy. At the turn of the century the Department of Education had introduced a child centred approach to national education, including P.E., drawing and singing on the compulsory curriculum, a very innovative and promising move. However, with the establishment of the Irish Free State in 1922 the educational programme was reviewed putting the arts on hold to revive the Irish language. Not until the 1970's did the Arts reappear in any importance to the educational curriculum.

The Richards Report of 1976 (reviewing the state of the Arts in education throughout the Republic of Ireland) outlined a need for a third level 'School of Theatre Arts', including performance, production, lighting and art design, as well as stage management. This was proposed to

> "involve the cooperation of the major theatre, opera and dance companies, RTE, the NCAD, the ITGWU, the Federation of Musicians and Irish Actors' Equity. The board would work closely with the major companies to provide apprenticeship schemes where necessary..." **(1)**

Though today there are several institutions involved in the education of drama and performance, the related theatrical arts are always seen as less importance. This can be seen by the lack of educational facilities in these areas. The Abbey and a small number of Post leaving certificate courses cater for design, but there is no recognised standardised certification for the theatrical arts.

As Ciarán Benson outlined (in his report on the Place of the Arts in Irish education in 1979), the theatre industry is largely dominated by those with the right connections, it

is a field entered by family/relatives of those already pursuing a career in this area. There is little chance for an outsider to enter the industry and there is little chance of post-primary students realising their potential in this area as it is not promoted as a career option.

The Benson Report states

> "There is no fixed route to a career in theatre in Ireland. Opportunities depend on talent, choice, initiative in seeking openings, contacts in the theatrical world etc..." **(2)**

The Benson Report shows the lack of any education in theatre at primary or second level other than the formal education of literature on the language curriculum. It highlights the need for this saying

> "There is a need for an intermediate level of training which will allow young people aspiring to a career in the theatre to train and assess their own talents..." **(3)**

The 'Arts in Education' Paper states that

> "All junior-cycle students need to experience drama as a subject, as distinct from the study of plays in the regular English programme." **(4)**

Benson urges schools to develop an awareness for the theatrical arts and thus create a demand for qualified teachers.

The 'Report of the Board of Studies' on the 'Arts in Education' Paper shows, both within the Drama and Visual Arts, areas for cross-curricular activity

> "To foster in pupils a developed understanding of the continuity between art/craft/design and other curricular areas and between art/craft/design and the world outside the classroom." **(5)**

This Report also shows an awareness for the promotion of the technical theatre arts

> "To develop pupils understanding of and ability in performance and the allied arts and technical skills necessary to theatre." **(6)**

Several of our countries major theatre companies have involved themselves in dramatic education. Companies such as TEAM and even the Abbey Theatre employ education officers who are trying to incorporate youth education into their companies programme. The Outreach officer for the Abbey Theatre stated in a recent report

> "In some small way, the Abbey's Outreach programme needs to contribute to the quality of educators in our society. This involves working with teachers, youth and community workers, adult educators, to improve the quality of their educational practice..." (7)

However this minimal involvement has not become an integral part of our educational policy.

THEATRE STUDIES AND THE JUNIOR CERTIFICATE
ART PROGRAMME

A call from Educational researchers throughout the 1970's and 80's led to a restructuring of our education system. The existing Intermediate Certificate was replaced by the Junior Certificate Programme.

> "This programme seeks to extend and deepen the quality of students' educational experience in terms of knowledge, understanding, skills and competencies . . ." (8)

To do this, new syllabi for the whole range of subjects were introduced providing a more child-centred approach, offering greater scope for teachers and pupils. The Art syllabus on the old Intermediate Certificate Programme involved an exam based approach with little emphasis on continuity of work and little room for exploration.

The approach to the education of the Arts was hugely revolutionised, due to the work of researchers like J.M. Richards, Ciarán Benson and the Arts Council. The new Junior Certificate offers a broad range of options, allowing students to explore their own particular strengths.

> "The teacher will select . . . to suit the ability, developmental stage, previous experience, interest and potential of the students . . ." (9)

Each student taking Art at Junior Certificate level must complete

> "The practical **core syllabus** in Drawing, two-dimensional Art, Craft and Design, three-dimensional Art, Craft and Design, with Support Studies . . ." **(10)**

as well as a number of options, one at lower level and two at higher level. The list of options are common to both levels including areas such as 'Calligraphy', 'Packaging' and 'Theatre Design'. 'Theatre Design' is an option much overlooked on the Junior Certificate curriculum. However, if we look at the Aims and Objectives of the Junior Certificate Syllabus we find the Theatre Arts to be a rich source for Art Education.

Aims   ~ To promote in the student an informed, inquiring and discriminating attitude to his/her environment . . . . .

~ To develop a sense of personal identity and self-esteem . . . . .

~ To develop in the student an understanding of art, craft and design in a variety of contexts ~ historical, cultural . . . . . **(11)**

Objectives ~ Give a personal response to an idea . . .

~ Use a variety of materials, media, tools and equipment.

~ Develop an awareness of the historical, social and economic value of art, craft and design aspects of contemporary culture and mass-media. **(12)**

The Theatre Design option offers a very broad basis for Art, Craft and Design. The cultural and worldwide history of theatre and its place in society through the ages would develop an awareness of art, craft and design in historical and contemporary cultures, as well as introduce the many varied art movements of art history throughout the ages. The process of selection and decision making involved in theatre design would promote an inquiring mind, as well as developing student confidence in expressing themselves through their personal response to a theme. Theatre (much like the structure of the Junior Certificate Art syllabus) involves a common starting point and theme that branches into many varied art disciplines.

Though some of the more common syllabus options are outlined within the Core Outlines in the 'Junior Certificate Art Craft and Design Syllabus' and also in the 'Art Craft and Design Guidelines for Teachers', there is no indication of what should be covered within the 'Theatre Design' option.

THEATRE STUDIES AND EUROPEAN EDUCATIONAL PROGRAMMES

The curriculum outlines of Northern Ireland, Britain, Scotland and Australia show a heightened awareness of the visual theatre arts which form an integral part of their dramatic syllabi.

Through Northern Ireland and Britain the option of 'Drama and Theatre Arts' is seen as an equally valid subject to any other. This course combines an understanding of the various elements of production, public relations, management, direction and performance as well as technical skills and the visual arts.

Within the Scottish Expressive Arts programme for children aged 5-14 there is a strong cross-curricular link between all areas: Drama, Dance, Music and the Visual Arts. However, in the syllabus outline the links between Drama and the Visual Arts are constantly reinforced, the objectives to develop skills in

> 'Self expression and movement'
>
> 'Role play and imitation'
>
> 'Creativity from a given text'
>
> 'Improvisation' (13)

all lend themselves to a close combination of the Dramatic and Visual Arts.

The Australian curriculum for the Arts is divided into the areas of Dance, Drama, Media, Music and the Visual Arts. Again a cross curricular element between Drama and the Visual Arts gives a heightened awareness to the theatre crafts.

Progressive development in the technical and visual skills can be seen between the various levels.

Level 4   "Make effective choices about improvised and given props and available costumes and settings."

"Use simple technical elements such as lighting and sound to enhance their drama . . ." **(14)**

Level 5   "Make choices about technical elements (changes of colour in lighting to suggest changes of mood)."

"Use technical equipment to enhance drama (using spots of light to isolate characters . . .)." **(15)**

Level 6   "Experiment with design and technical elements such as symbol, costume, space, colour and intention appropriate to forms or styles." **(16)**

Level 8   "Manage technical and management aspects of production."

"Use stagecraft resources to imaginatively support the form, style, intention and interpretation of their drama." **(17)**

These various Arts programmes include all the Theatrical arts, performance and technical skills as an integral part of their Expressive Arts syllabi, often emphasised most in Drama but with cross-curricular links with the Visual Arts.

FOOTNOTES

CHAPTER II

1. Benson, Ciarán. The Place of the Arts in Irish Education. Dublin: The Arts Council, 1979. p.107.

2. Ibid., p.107.

3. Ibid., p.108.

4. Working Party on the Arts. The Arts in Education. Dublin: Curriculum & Examination Board, 1985. p.13.

5. Working Party on Report of the Board of Studies for the Arts. Dublin: the Arts. Curriculum & Examination Board, 1987. p.24.

6. Ibid., p.9.

7. The National Theatre Society. A Statement of the Needs of The National Theatre Society for the year ending 31 December 1996. The National Theatre Society Ltd.,1996. p.59.

8. An Roinn Oideachas. Charting our Education Future: White Paper on Education. Dublin: Stationery Office, 1995. p.44.

9. An Roinn Oideachas. The Junior Certificate: Art Craft and Design. Dublin: Stationery Office, 199 . p.1.

10. Ibid., p.1.

11. Ibid., p.2.

12. Ibid., p.3.

13. Council on the Curriculum. Expressive Arts 5-14. 1994.

14. Curriculum Corporation. The Arts ~ a curriculum profile for Australian schools. Australia. 1994. p.72.

15. Ibid., p.92.

16. Ibid., p.110.

17. Ibid., p.148.

CHAPTER III

METHODOLOGY

PROPOSAL

The present study proposes to explore the scope of the 'Theatre Design' option on the Junior Cert Syllabus by :

1   Designing three thematic 'Theatre Design' schemes for classroom application with a 2nd Year Junior Certificate group.

2   Submitting the finished schemes to the Chief Art Inspector of the Department of Education to determine whether these schemes meet the requirements of the 'Theatre Design' option.

OUTLINE OF SCHEMES

Acknowledging the importance of the theatre arts and the fact that they cover all the major art disciplines of Art, Craft and Design, I propose to devise three thematic schemes for a Junior Cycle group, covering the format of their examination.

The overall aims of these schemes would be:

- To promote an awareness of the Visual Arts related to Theatrical Presentation.
- To develop an awareness of the history of theatre and the cultural tradition of theatre in Irish society.

First I identified the various theatrical arts under the three disciplines

ART   ~ Set, Model Making, Construction, Art Work,

        often involving Textiles

        ~ Make-up, Body Painting

        ~ Performance Artists ~ dance, music, singing, mime, acting.

CRAFT ~ Costume design, construction

Textiles ~ Print, Embroidery

~ Mask/Headgear Making

~ Props

DESIGN ~ Set Design

~ Graphics: Poster, Programme, Tickets

~ Lighting

~ Sound

Choosing one element from each of the three disciplines, I devised a sequential scheme for the year. I tried to choose three progressive schemes that would cover a variety of art elements and properties. The theme I have chosen is 'Celtic Warriors, Myths & Legends' as it is a rich source with easily accessible resources. This is also a subject I am very familiar with and it will prove a good source for development of awareness of the history of Irish Theatre.

1. Mask/Hat making

Designing a hat / mask on the above theme for a character they have created.

The piece must be obviously related to the theme and must be functional.

Using the medium of paper mache or plaster of paris the piece must be

constructed from a well planned three-dimensional design

2. Set Design and Model Making

Using the above theme and the character created for the mask / hat project,

design an environment suitable for this character. This stage design must

consider all the areas of pespective, form, texture and composition and will

be brought in to a three dimensional cardboard model.

3. Graphic Design

Using the above theme, the character and his environment create a programme cover to be used on the production of a play on this theme.

This programme design must consider the areas of positive and negative, line, shape and composition, including lettering, and must incorporate in some way the character and his environment.

AIMS AND OBJECTIVES

With these progressive schemes I hope to introduce the students to the 'hidden arts' in the theatre, those arts that create the illusion for the viewer.

Having looked at and discussed the Aims and Objectives of the Junior Certificate programme in Chapter 2, the relevance of Theatre education in the visual arts is evident.

Aims   ~ To promote in the student an informed, inquiring and discriminating attitude to his/her environment . . . . .

~ To develop a sense of personal identity and self-esteem . . . . .

~ To develop in the student an understanding of art, craft and design in a variety of contexts ~ historical, cultural . . . . . **(1)**

Objectives ~ Give a personal response to an idea . . .

~ Use a variety of materials, media, tools and equipment.

~ Develop an awareness of the historical, social and economic value of art, craft and design aspects of contemporary culture and mass-media. **(2)**

The students will be introduced to an area they are all familiar with but few will ever have been involved in. They will be given the opportunity to choose and make decisions on designs relevant to Theatre Design. This will heighten their awareness of

the theatrical world, in particular highlighting the many varied functions of artists and designers in this field of work, apart from performance.

By covering all three areas of Art, Craft and Design, following a common theme, students will be introduced to the format of their examination (thematic projects). The students will also be made aware of the thematic approach and continuity necessary in the work of theatrical artists.

SUPPORT STUDIES

> "Support Studies involve History, Critical Appraisal, Evaluation, Appreciation, Science, Technology and correct working vocabulary."
> (3)

Support studies form an integral part of the Junior Certificate Art syllabus, developing in the student

> "an awareness of the historical, social and economic role and value of art, craft and design and aspects of contemporary culture and mass-media." (4)

In Irish society Theatre has a strong cultural basis. Its history stretches from its introduction by King Henry II in the 12th Century to its Celtic revival in the late 19th Century with the birth of 'The Irish National Theatre Society'. However, theatre has a history far outdating its first introduction to Irish society. To create a full awareness of the historical basis of theatre we must look to the Ancient Greeks.

The visual arts vary greatly from era to era and from country to country, with masks and costumes used throughout from Greece to the Orient. Stage design is first evident (in a very limited capacity) in the theatres of Ancient Greece, while the Italian Renaissance revolutionised painted scenery.

It is very important to introduce the history of theatre worldwide and within our society, to a group completing a 'Theatre Design' scheme, to develop their awareness of the historical and contemporary uses of art, craft and design within society.

HISTORY OF THE THEATRE

Ancient Greece and Rome

The origins of theatre can be found amongst the very earliest communities. Ancient civilisations held religious and ceremonial rituals in which song and dance played a huge part. Among these peoples it was believed that the druids and priests held supernatural powers, that they had the ability to take on the characteristics of another being or a god, allowing these personages to communicate with the people. The audiences at these rituals actively participated in the ceremony but all were focused on the (usually masked) priest who would change emotions and characteristics as he changed his mask (See fig. 1).

These theatrical ceremonies are very different to modern theatre. There are three main features which classify theatre as we know it: there are actors, a dialogue and an audience ~ captured by the display but not actively participating in it. These three features are first identifiable in the theatres of Ancient Greece. Aristotle said "a play is an imitation of an action and not the action itself". (5) This definition is a very good explanation of modern theatre. The more primitive civilisations had believed the action was real once the druid donned the appearance of the character. Greek society, however, recognised the event as an 'imitation'.

The first true theatres were established in Greece around the 5th Century BC. Tragedies and comedies were performed by actors, not priests and were in honour of Dionysus, the Greek God of Wine and Merrymaking. The mystery of the drama, for the audience, shifted from the supernatural powers of the priest to the skill and portrayal of character by the actor. Many of these early productions were performed
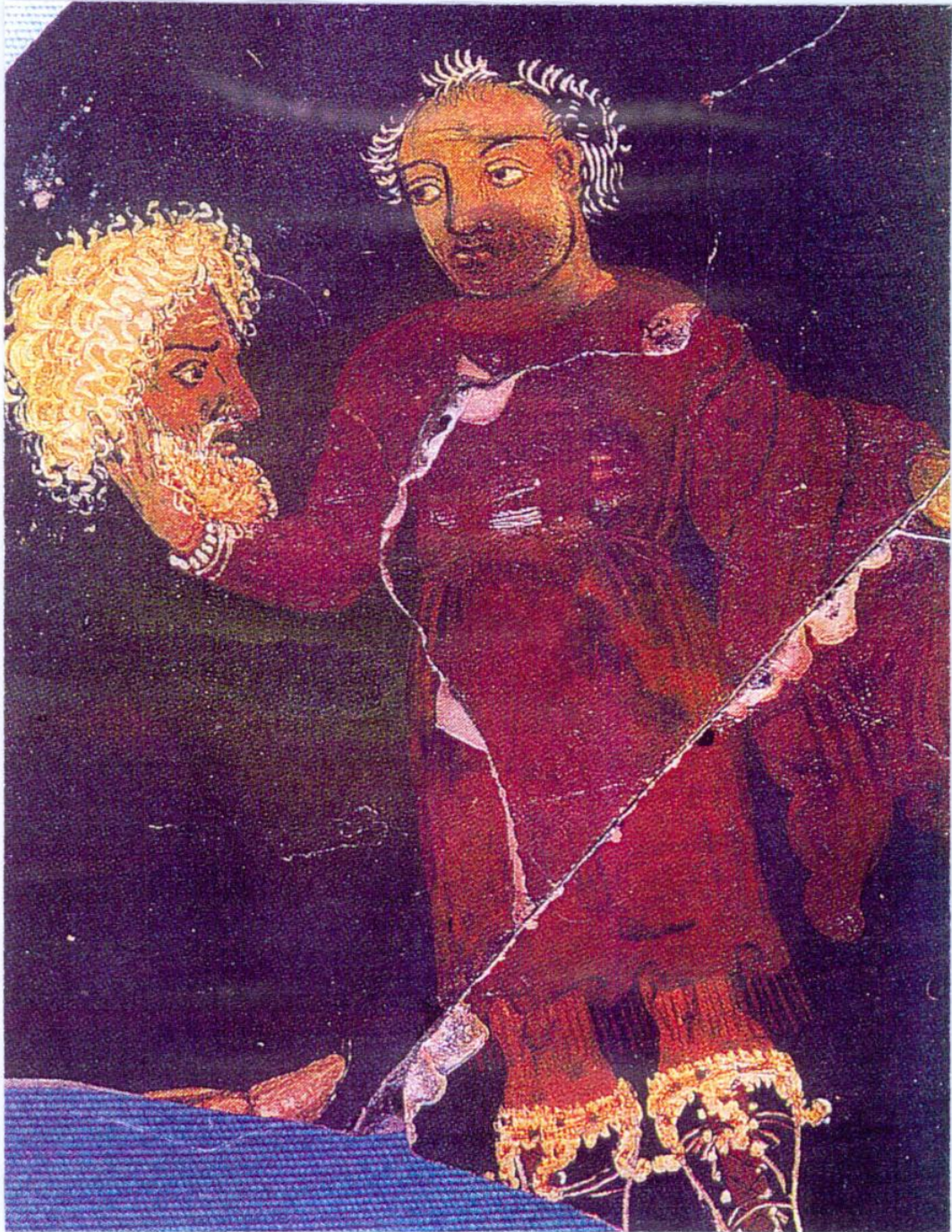
fig. 1

by large choral groups singing and chanting a story. Thespis, a Greek choral actor, was the first actor to take on the role of a specific character. He detached himself from the chorus and adopted characteristics for his portrayal of the character. This was an innovative move on his part and from him we have the phrase the 'Thespian Art' of acting. Audiences began to judge theatre as a work of art, they enjoyed good strong performances by skilled actors.

Theatre festivals began in Greece at this time. There were three annual festivals, the Rural Dionysia, held mid-winter, the January Lenaea for comedies and the most important, the City Dionysia, held in Athens in April. All of these were in honour of Dionysus and attracted large audiences. The City Dionysia was run by a committee who judged submissions of dramas from poets, those they chose were assigned a leading actor, a patron to pay production costs and a chorus, all of which were paid by the state. At the opening of the first ever City Dionysia a procession was held through Athens. This procession is illustrated on the frieze on the Parthenon (See fig.2). This in itself shows the importance of theatre in Greek society.

Plays were all written in verse by theatrical poets. Aeschylus, born 525BC is one of the earliest known writers. From his work historians have traced the development of the theatre from early plays with a large chorus and no leading actor to later works with a small chorus and several leading characters. By the mid Fourth Century BC Menander was writing 'New Comedies' with very few, often no chorus, but a large cast of characters, the subject ranged from satire to foolery and had largely abandoned any religious themes. These new plays demanded larger stage areas and less space for chorus. These Hellenistic theatres at this time were adopted by the Romans.

Plautus, one of the first Roman writers, translated Greek plays, adapting them, introducing details of Roman life and culture. However, despite the high immediate
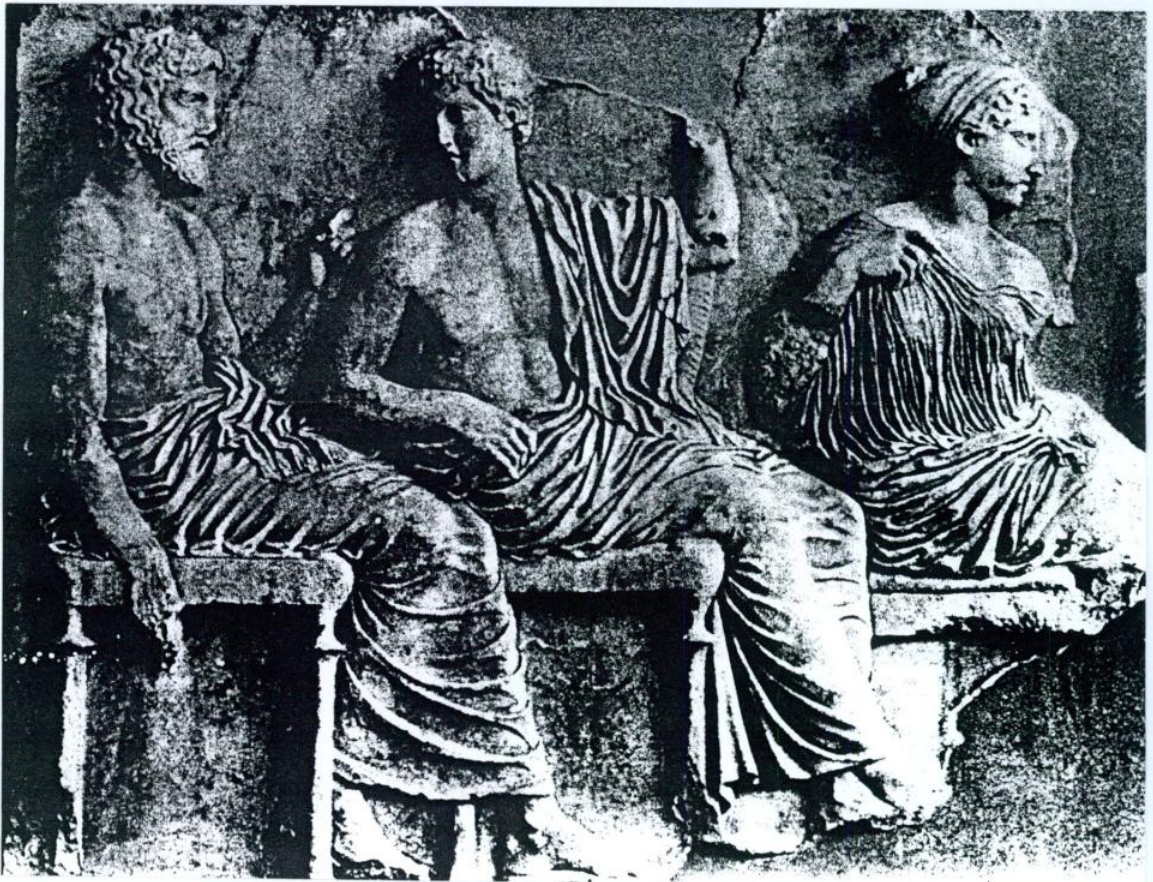
fig. 2

response by Italians, the art form faded. The Roman Empire saw it as a vulgar common form of entertainment and eventually forbade drama completely. Romans of this time enjoyed their own forms of theatre with mime, veneations (man fighting beast), gladiator fights and circus races.

Medieval Theatre

In Western Europe liturgical and church drama began to appear during the Middle Ages, possibly introduced by roaming classical actors who found themselves without work in Greece and Rome. Though Christians had always been forbidden to partake in theatrical performance, the old pagan theatre was adapted to educate the largely illiterate population. This began in Byzantium and quickly spread and just as in Greece theatre had grown in honour of Dionysus, the medieval liturgical drama honoured Christianity. The first of these liturgical plays were written for priests and choirboys but as the number of characters grew laymen were permitted to take part. During the 12th Century these plays began to change, with secular themes appearing, along with the use of the vernacular, replacing Latin. These types of performances demanded new buildings. The way was now open for the foundation of custom-built theatre buildings. Open air performances became popular and in England the pageant became the strongest form of production for many years to come. These pageants were performed on carts. Each cart in turn would stop at specified points and would perform a scene from the play for the audience, they would then move on to re-act it at the next point (See fig.3). The crowd would wait for the arrival of the next cart which would continue the story. Open-air stages were also built in town squares and meeting places but as yet custom-built theatres were rare. This type of liturgical play reached its most popular in the 14th Century, declining in the 1400's with the impact of the Renaissance.
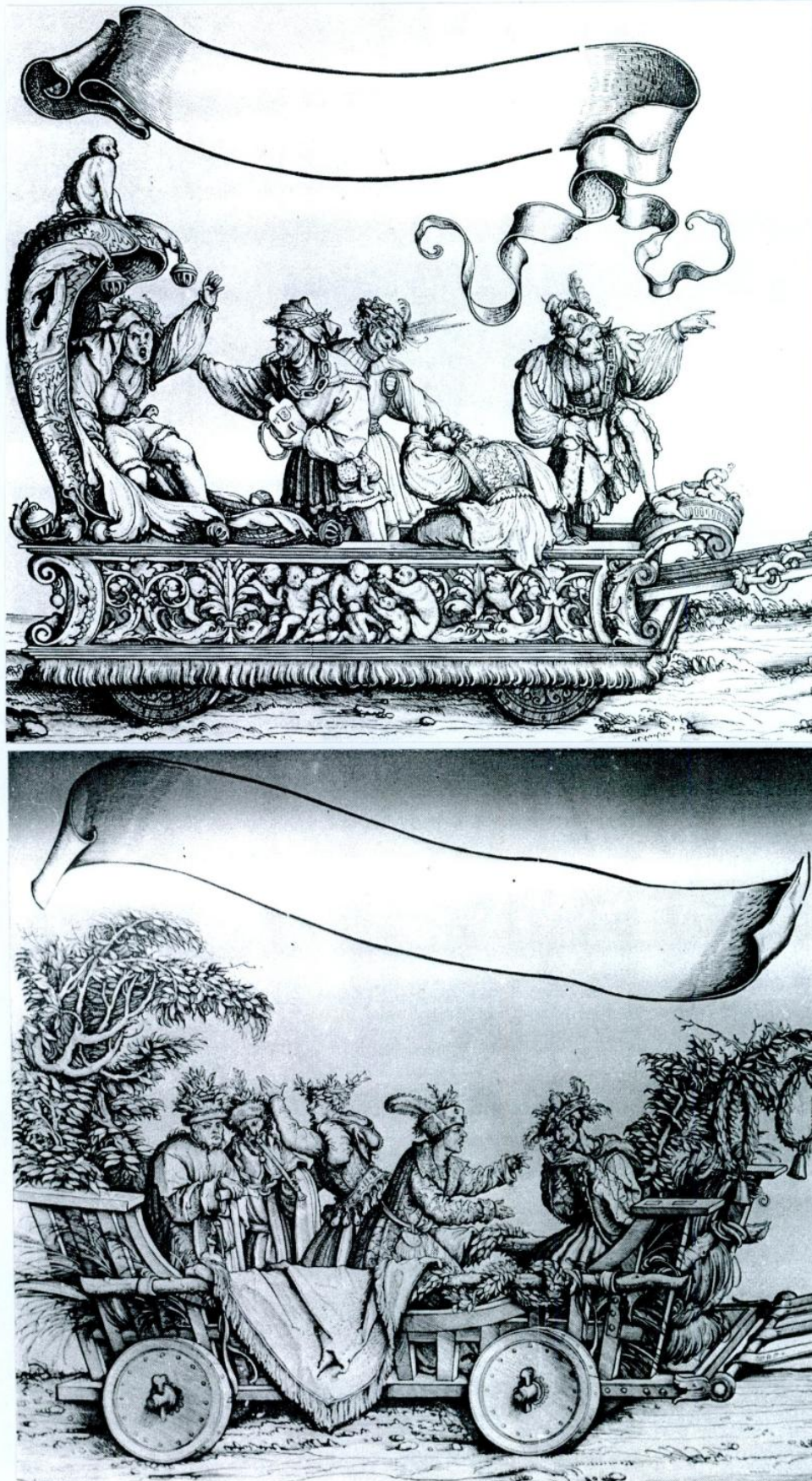
fig. 3

Italian Renaissance

By the mid 16th Century religious plays were largely forbidden throughout Europe. With the revival and rediscovery of classical art forms the Italians began to redevelop classical drama. Realising the medieval stage was unsuitable for the classic drama, the work of Vitruvius was researched and applied to new roman theatrical architecture. The Italians developed the new theatrical stage with proscenium and painted scenery (See fig.4). Opera became an important part of Italian theatre, with mythological and legendary themes. A new comic form appeared, the commedia dell'arte.

Having established a plot and subplot, the cast would improvise the entire play. These companies of actors performed plays on a common theme containing similar characters, each actor always played the same character and adapted their role depending on the play. These basic characters were familiar to the audience, a young lover, an Arlequin, Pantalone and Il Capitano among others (See fig.5). This form of theatre thrived during the 16th Century and took root in France in the 17th Century as its decline began in Italy. The lifespan of French commedia dell'arte was short, but its popularity was great enough that artists such as Watteau and Fragonard include Harlequins and Pantalone in many of their paintings, replacing their ragged costumes with fine silks and satins.

English Theatre

While Italians saw the first real revival of the classical theatre building and scenery it was England that provided the revival of great playwrighting. Shakespeare enjoyed a prosperous career, though not truly appreciated during his own lifetime. He had his own company of actors, much like the commedia dell'arte, which all held shares in the profits. Women still had no involvement in theatre and female roles were played by young boys.

fig. 4

fig. 5

The English civil war of 1642 saw the closing of many now established theatres for 18 years. After the war theatre had lost its appeal and many of the theatre buildings had become run down. Charles II, in exile during the war, had seen many plays in the new style theatres developed by the Italians. On returning home in 1660 he set about the task of reviving the dying theatrical arts. He appointed Thomas Killigrew and William Davenant to restore English theatre. England now saw the dawn of the proscenium stage with an orchest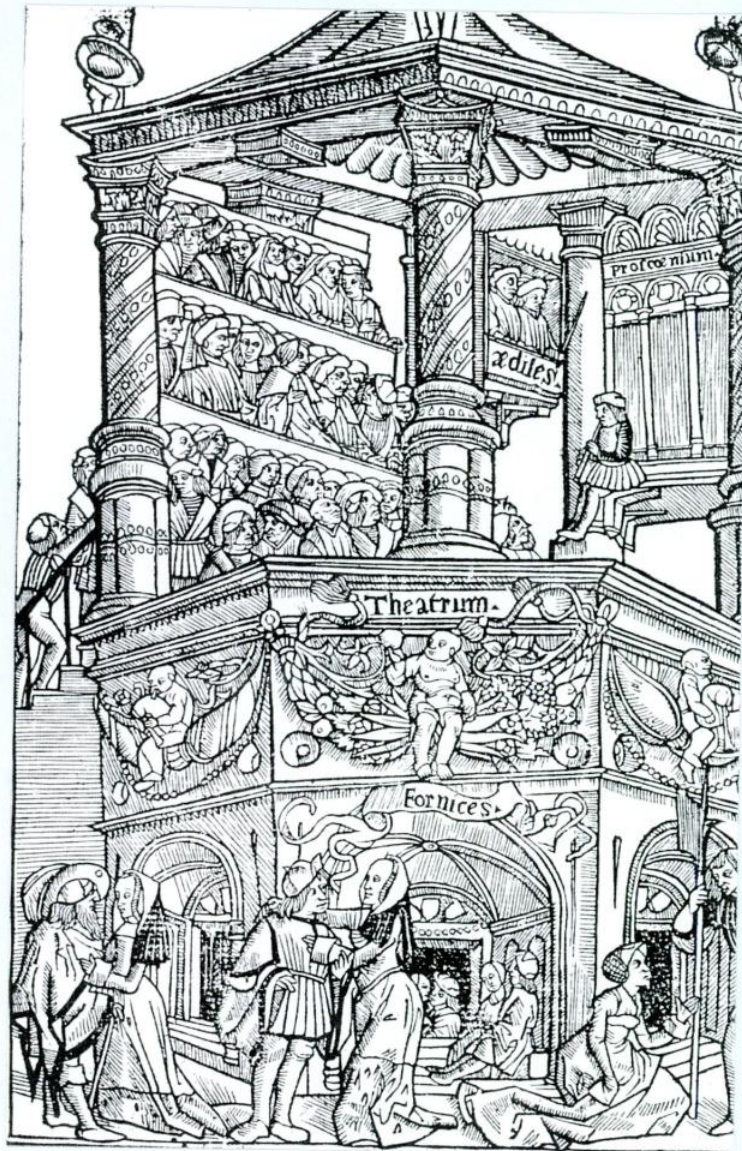ra room overhead and the introduction of women actresses (See fig.6). This period saw the birth of the Christmas Pantomime which featured highly regarded actors and actresses in leading roles. The Harlequin of the commedia dell'arte influenced this new theatrical form and the finale always included a Harlequinade or comic sequence.

Modern Theatre

In the 1730's the buildings saw a dramatic change, the orchestra were moved to the pit in front of the stage. Early in the 19th Century English theatre reached America and quickly spread along the East Coast. In Europe at this time little serious drama was being produced. Reproductions of Classical and Shakespearian plays were common but there were no writers of a sufficient standard to provide modern drama. American theatre developed on a parallel with the English stage as close links were kept with travelling companies. During the period 1830-'80, light non-political and comic theatre thrived, popularity constantly growing. Musical theatre formed a new strain of entertainment throughout England with the US enjoying showboat and saloon entertainment as well as the hugely popular Negro Minstrel shows emerging in the 1850's. The 19th Century enjoyed the arrival of Dion Boucicault (Lee Morton) its highest esteemed playwright and actor. He worked in London and New York, writing plays for immigrants and the general public such as 'The Colleen Bawn' and 'The Shaughraun'. Later in the century writers such as Oscar Wilde and G. Bernard Shaw devised a new form of melodrama and romance for the serious theatre, while W.S. Gilbert and Arthur Sullivan were the most popular creators of light opera for the

fig.6

music hall. The music hall was such a strong force in England, its dance routines and comic clowns replaced the Harlequinade of the Pantomime (See fig.7).

New forms of serious drama developed in Spain and France commenting on modern society and politics. These new modern dramas set in contemporary time demanded new scenic designs and costumes. Realism had become a very important aspect of theatre design since Planché historically researched his costume designs for Charles Kembles production of 'King John' in 1824.

Oriental Theatre

Influences from theatres of the Far East, until now much detached from the rest of the world's theatrical development, reached Europe. The late nineteenth century saw the first introduction of these theatres. Large Japanese theatre companies toured Paris and London in the 1950's and 60's and influenced European theatre with its evocative symbolism. Far Eastern theatres had a strong ritual content. There were two main forms of theatre in Japan, the Noh and the Kabuki theatres. The Noh theatre took its subject from religion and mythology with only two leading actors and a chorus. As in Greek theatre the leading actor was always masked. A kyogen (comic interlude) was always included, this bore a strong resemblance to the Italian commedia dell'arte of the 16th Century. The Kabuki was performed by a larger number of cast and the subject matter was taken from history and every day life. It contained singing (ka), dancing (bu) and acting (ki) as the name indicates. The actors in the Kabuki theatre were unmasked.

Chinese theatre also took its subject matter from history and mythology. Costumes played a large role in both Japanese and Chinese theatre with symbolism and elaborate designs evident. The presence of stage hands dressed in black kimonos who would adjust costumes and props during the performance revolutionised European

fig. 7

stage management techniques. This introduced the revolving stage, masks, 'flowery way' (an exit through the audience), and incidental music.

Up until the end of the 19th Century the actors had largely dominated theatre. Playwrights were to "provide situation in which he (actor) could be seen at his best". **(6)** Ibsen posed a new problem for actors, he created realistic conversational dialogue to be set in modern society. He emphasised normality and lessened the importance of gesture. The actors were to portray ordinary people rather than larger than life characters. The box set created the universal setting for such plays and designers found the more realistic a play the more accessories were needed to dress the stage (See fig.8). The auditorium, which had always been fully lit, was now darkened to isolate the performers from the audience. The proscenium was reduced in size to an opening in the wall (with a fly gantry overhead), providing a window for the audience to view "a slice of life". **(7)**

Twentieth Century Theatre

This heightened awareness of realism and modernity was to thrive until the early 1900's when the expressionists and constructivists rebelled, creating abstract settings with platforms and steps providing areas for actors to work in. This complete reversal saw a return to more classical modes of acting, however these forms of theatre remained on the fringe of the mainstream theatrical world.

During the Second World War huge changes came about in the theatre. Theatrical workers sought new ideas and wanted to break free from the constraints of the box-set and proscenium stage. The 1960's saw a time of innovative experimental work adopting some of the Constructivist ideas and providing the producer with the scope to improvise scripts to their own image, placing less emphasis on the author.
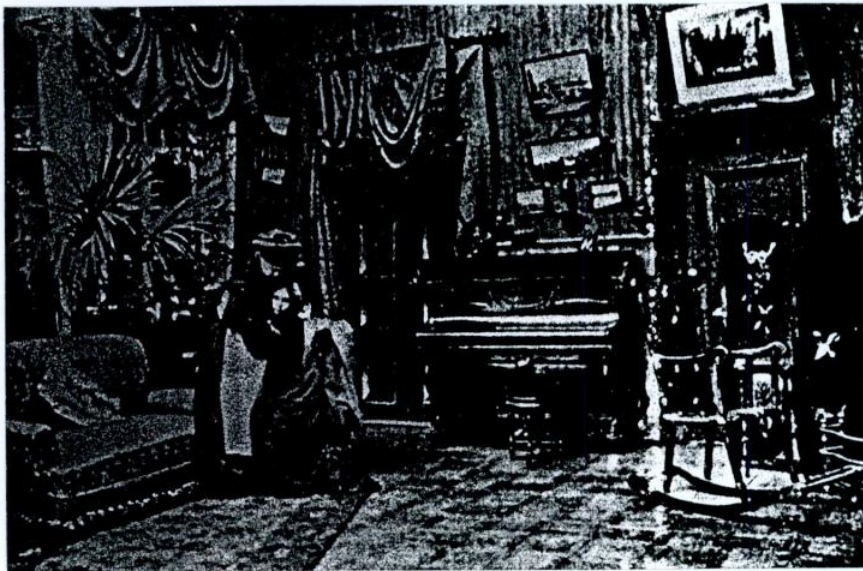
fig. 8

New ideas bring about many changes and again new buildings were demanded. The open stage playhouse, theatre in the round and performance art appeared. In the 1960's and '70's in Europe, modern politics and society were the topics for most new playwrights with England continuing the musical comedy tradition. In New York the new song and dance show arrived, these musical adaptations of existing works, e.g. Lerner and Lowe's 'My Fair Lady' from Shaw's 'Pygmalion', thrived.

With the technical and artistic innovation of the 20th Century television and cinema have encroached on the popularity of theatre, many actors and playwrights attracted by the glamour and riches of this new medium. However 'that fabulous invalid the theatre, so often dying but never dead', still forms a strong part of societies world wide. **(8)**

THE DEVELOPMENT OF THEATRE CRAFTS

Ancient Greece and Rome

In ancient Greece large scale theatre buildings grew up throughout the country. Thespis had been a travelling actor who wandered in a cart that could improvise as a stage, until established theatre buildings appeared. A typical Greek theatre, (See fig.9) with its' horse-shoe shaped auditorium, set into the rising ground of the hillside looked out over the countryside. Passages led viewers up to their seats. The auditorium surrounded a flat circular stage, the 'orchestra'. This was the dancing space for the chorus. Behind this orchestra was a stage building (See fig.10) providing a background for the actors and concealing the dressing rooms. Between the stage building and orchestra stood a high platform for the leading actors to perform. Passages at either side of the stage building provided entrances for the chorus. A large double door with a smaller door either side provided entrances through the stage building. Any necessary props or machinery were stored in the stage building.
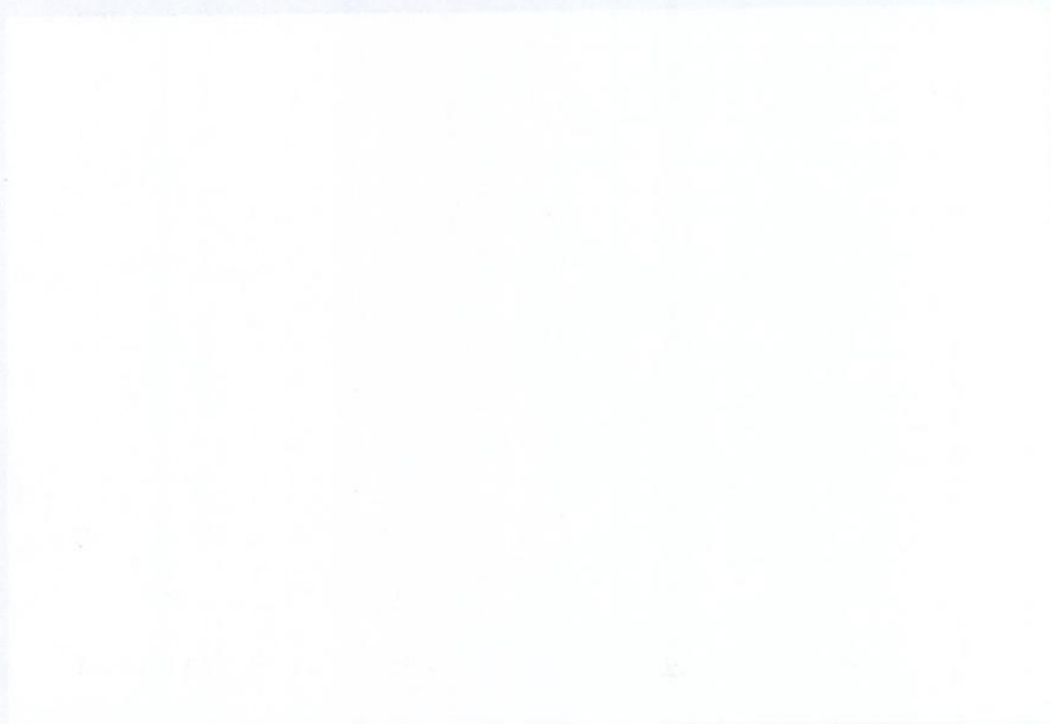
fig. 9

fig. 10

At this time no stage scenery was used. The wall of the stage building could be dressed with drapes and curtains. The only indication of a setting was the 'Periaktoi', two prisms placed either side of the platform which may be painted with trees, water or masonry, and were revolved to suggest interiors or exteriors.

The first Greek tragedy actors were dressed in elaborate robes of bright colours often decorated with embroidery. Later these costumes changed to padded suits with high-soled boots and headdresses to create a larger than life illusion. Ancient civilisations had believed masks held supernatural powers passed to the wearer, but for the Greeks they would indicate the sex, status and emotions of the character. As men played all the female roles, masks were essential for the guise of a woman, but they also allowed a small number of actors play several parts, thus introducing a story with many characters. Comedy actors needing good mobility wore soft slippers, tights and padded tunics. Their masks depicted exaggerated gestures and emotions enhancing the comic effect (See fig.11).

The introduction of theatre to Rome saw the application of Roman architectural techniques. Their theatres were built on flat ground, a rising auditorium supported by a high exterior wall with arched entrances piercing its lower floors. The orchestra area was changed to a semi-circle with a high stage wall behind it. A stage building was still often used to provide entrances and exits for actors. Other buildings for entertainment were the amphitheatre, an oval building with tiered seating surrounding an open space for performances of gladiator games and veneations, and the circus, the largest entertainment building hosted chariot races.

With the genius of Roman architects and engineers came many innovative theatre devices. Theatres often had a curtain which disappeared into a trough at the front of the stage. Amphitheatres such as the Colosseum in Rome (See fig.12) had trap doors to simultaneously release animals onto the stage from underground cages, scenery of

fig. 11

fig. 12

up to five metres high could be hauled up and down to stores below the centre arena and an awning was provided over the auditorium to shade the audience. Costumes and masks were equally as important as they had been in Greece; even charioteers at the circus were elaborately dressed in costumes for performance.

Medieval Theatre

The medieval liturgical plays taking part in churches often involved raised platforms with trapdoors and cranes for God and his angels to descend into the scene and for hell to swallow the evil. When these plays moved outside the church the influence of classical theatre could be seen in their use of masks and machinery. Theatres were built in several formats, a semi-circular auditorium surrounding a semi-circular stage, a straight stage with 'houses' (boxes for viewers) lining its edge, and an early form of theatre in the round, very similar to Roman amphitheatres but on a much smaller scale. Costumes were elaborately decorated with angels and religious characters providing much scope for gilded halos and elaborate masks. Special effects of slayings and beheadings involved the use of livestock which were also used live on stage during performances.

Italian Renaissance

Renaissance theatre saw the development of a proscenium arch which began as an arch dividing a room into acting area and auditorium (See fig.13). With the revival of writings and designs by Vitruvius, recorded 16-13BC, theatre buildings adopted many classical features such as the stage building and the use of scenery. With the arrival of the opera house in Italy came the dawn of painted scenery. Serlio, an author of books on architecture, was the first scenic artist to publish his designs which included perspective and the introduction of a backcloth and wings, in a book on architecture in 1545 (See fig.14). His ideas quickly spread throughout Europe and his principles remained the basic set design for almost 400 years. He proposed that comedies and
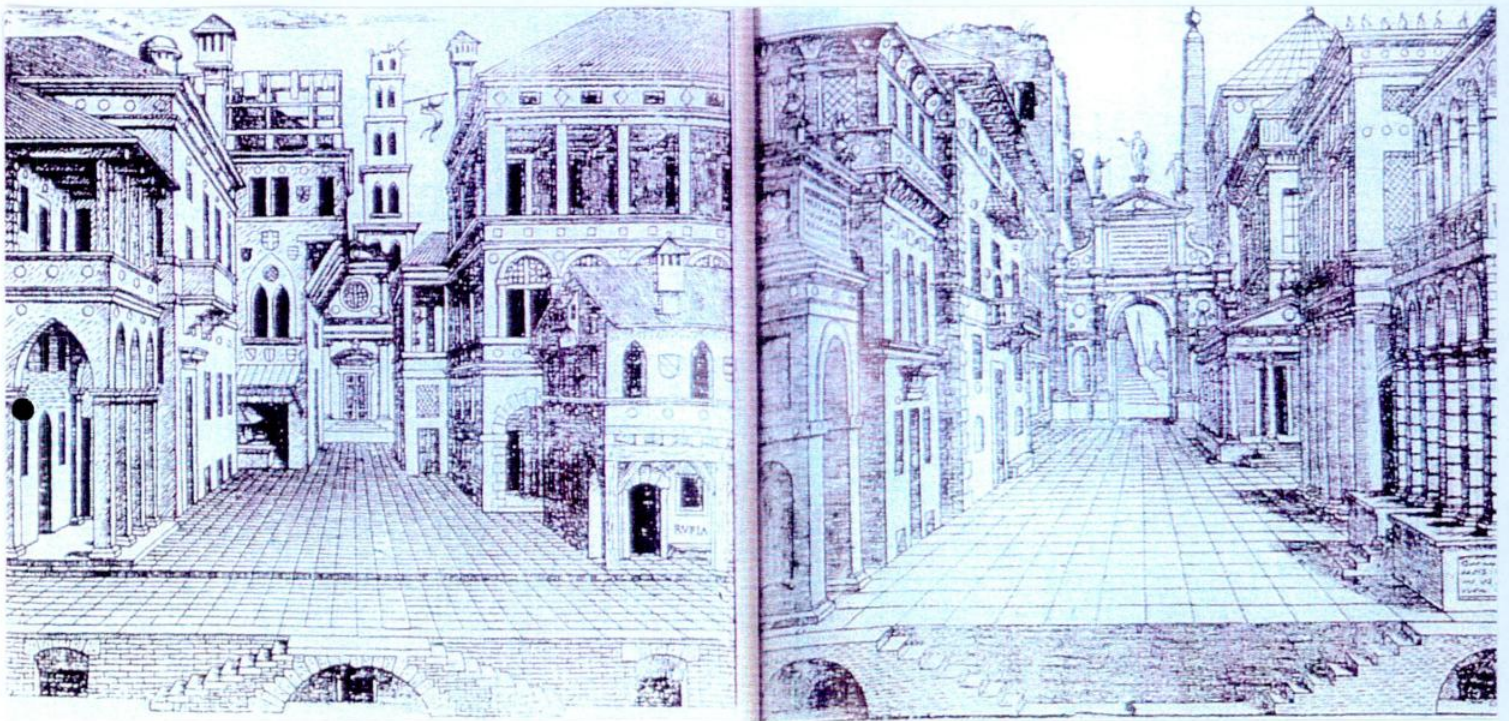
fig. 13

fig. 14

tragedies should be set in a street scene with houses on each side. Satyr-plays should be set in the countryside with trees and cottages.

English Theatre

In England Elizabethan theatre was establishing itself on temporary platforms set up in town squares. The first permanent theatre in London was built in 1576 and was called 'The Theatre'. The stage was covered with a canopy painted blue with gold stars and overhead the orchestra were located along with stage machinery. There was a small standing area for spectators directly in front of the stage and surrounding that were tiered boxes (See fig.15).

Modern Theatre

The 18th Century saw one of the greatest changes to theatre buildings. The orchestra moved to an area in front of the stage, separating the audience from the stage. This allowed space overhead for machinery, developing the use of flying scenery. David Garrick, one of England's greatest actors of the 18th Century, introduced the use of side lighting, replacing the overhead chandeliers, lights were shone on stage from the wings (See fig.16). In the 1820's gas lighting was introduced, creating a variety of atmospheres. Clarkson Stanfield introduced realism to stage design along with Charles Kemble's historical accuracy for costume design (See fig.17). This emphasis on realism survived into the 20th Century.

Adolphe Appia, a Swiss artist, reacting against the 'background and wings' design format of the previous centuries, promoted the creation of an 'environment' for actors to work in rather than in front of. His designs were hugely influenced by the dawn of electric lighting which offered a huge range of effects.

Gordon Craig, probably one of the greatest stage designers of all time, created imaginative screens which appeared differently under different lights. He used
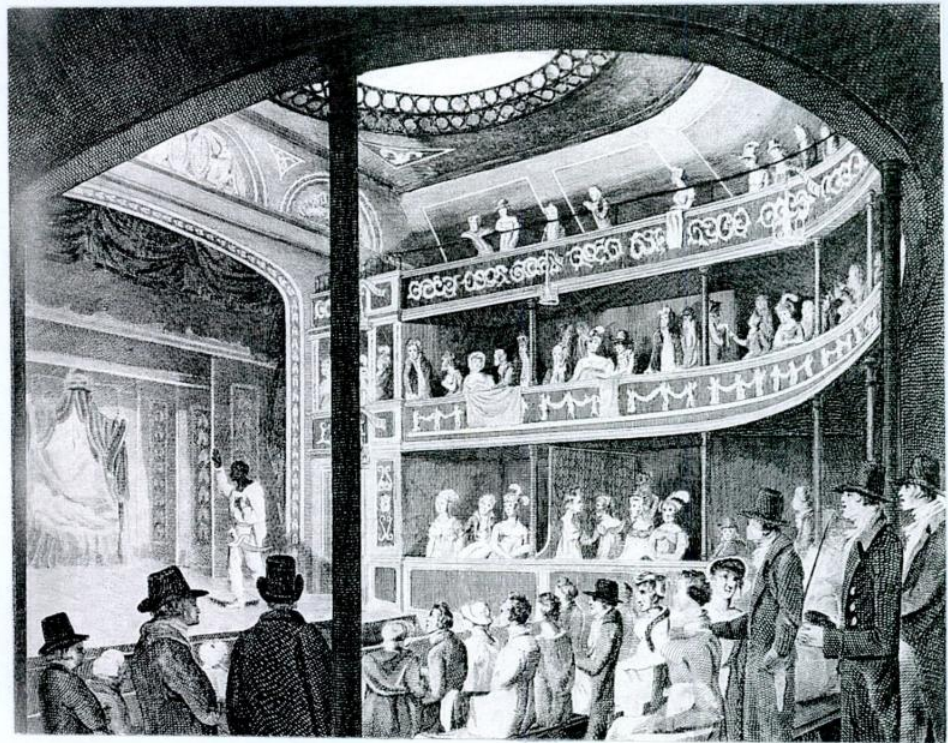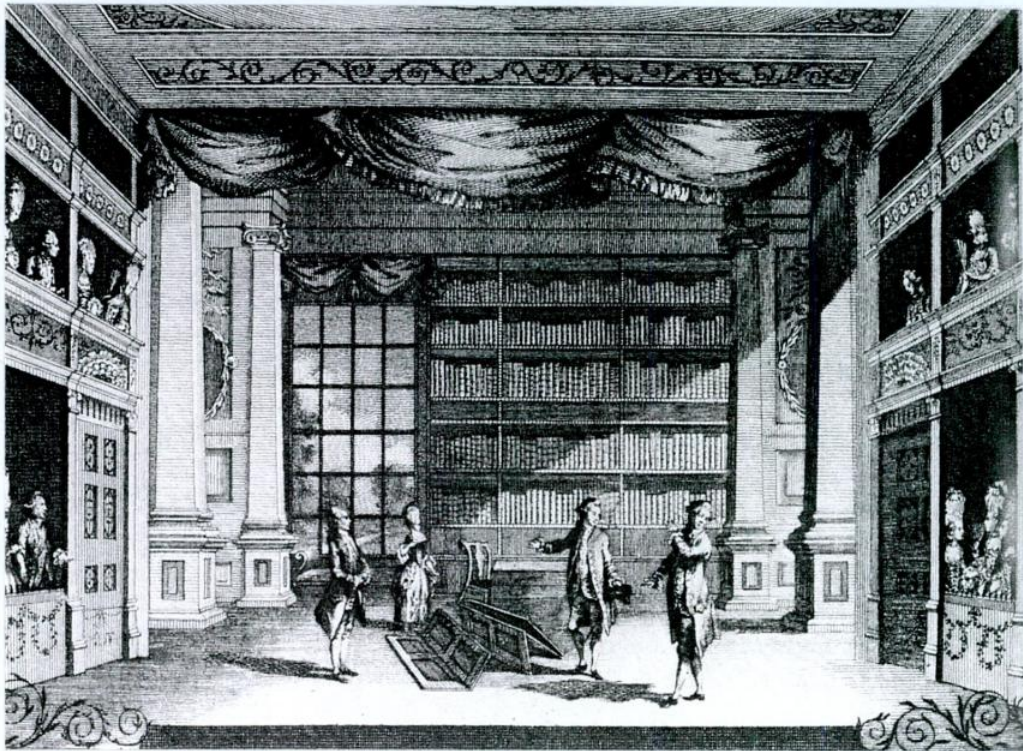
fig. 15

fig. 16

fig. 17

rostrums and steps to create form and space on stage (See fig.18). His vision, abandoning realism, was so revolutionary it called for a complete change in theatre buildings and actors' training to be fully realised. However, his techniques were modified to suit existing facilities and proved inspirational for designers of the early 20th Century.

Twentieth Century Theatre

With influences arriving from the theatres of the Far East, emphasis on masks and costume design was highlighted. Orientalism and Primitivism had played a huge role in the art movements of the nineteenth century, this influence began to be seen in the theatres of Europe. The Japanese Noh theatre used masks to indicate mood and gender (men played womens roles) and the actors wore very elaborate make-up and costumes (See fig.19). The Kabuki used symbolic costumes with styles and colours symbolising rank and gender. The Chinese stage sought to create a colourful spectacle, with little attention to historical accuracy costumes where to indicated rank and mood through colour (See fig.20). The 20th Century saw the darkening of the auditorium with the proscenium being reduced to a window in the wall. This helped separate the audience from the performance and created the atmosphere of observing "a slice of life".

All major art movements touched the theatre world, Constructivism, Expressionism, Cubism, Surrealism and many others. The Futurist and Dada artists used theatre as a meeting point of ideas. All art disciplines of performance, literature, music, art, craft and design merged at these Futurist/Dadaist evenings.

Artists such as Pablo Picasso used their artistic styles within their theatre ventures producing costumes, stage designs and graphic posters, programmes etc. (See fig.21). Salvador Dali an avid supporter of the theatre, worked closely with other artists and craftsmen to realise his designs for stage, he worked with Massine, Schiaparelli and
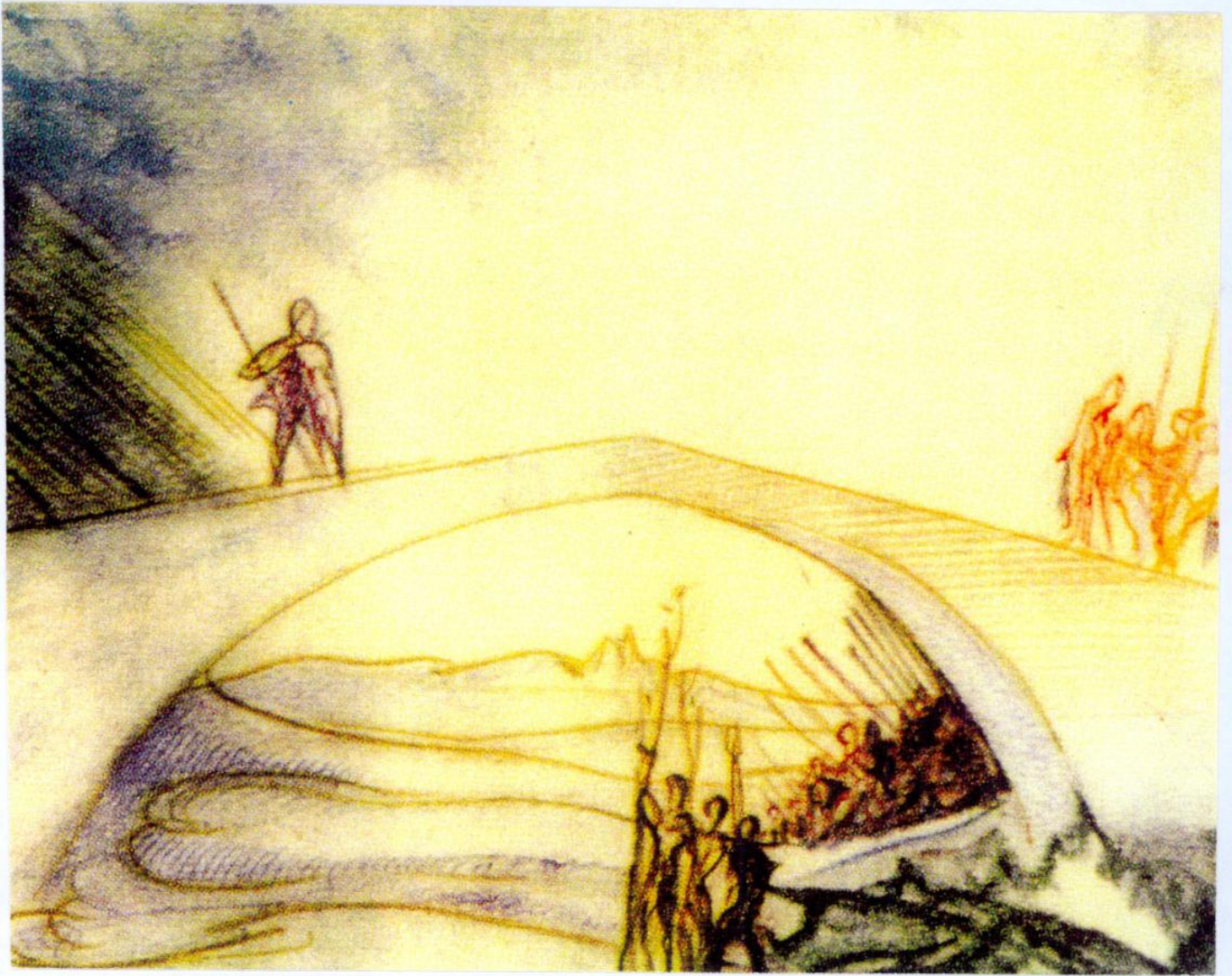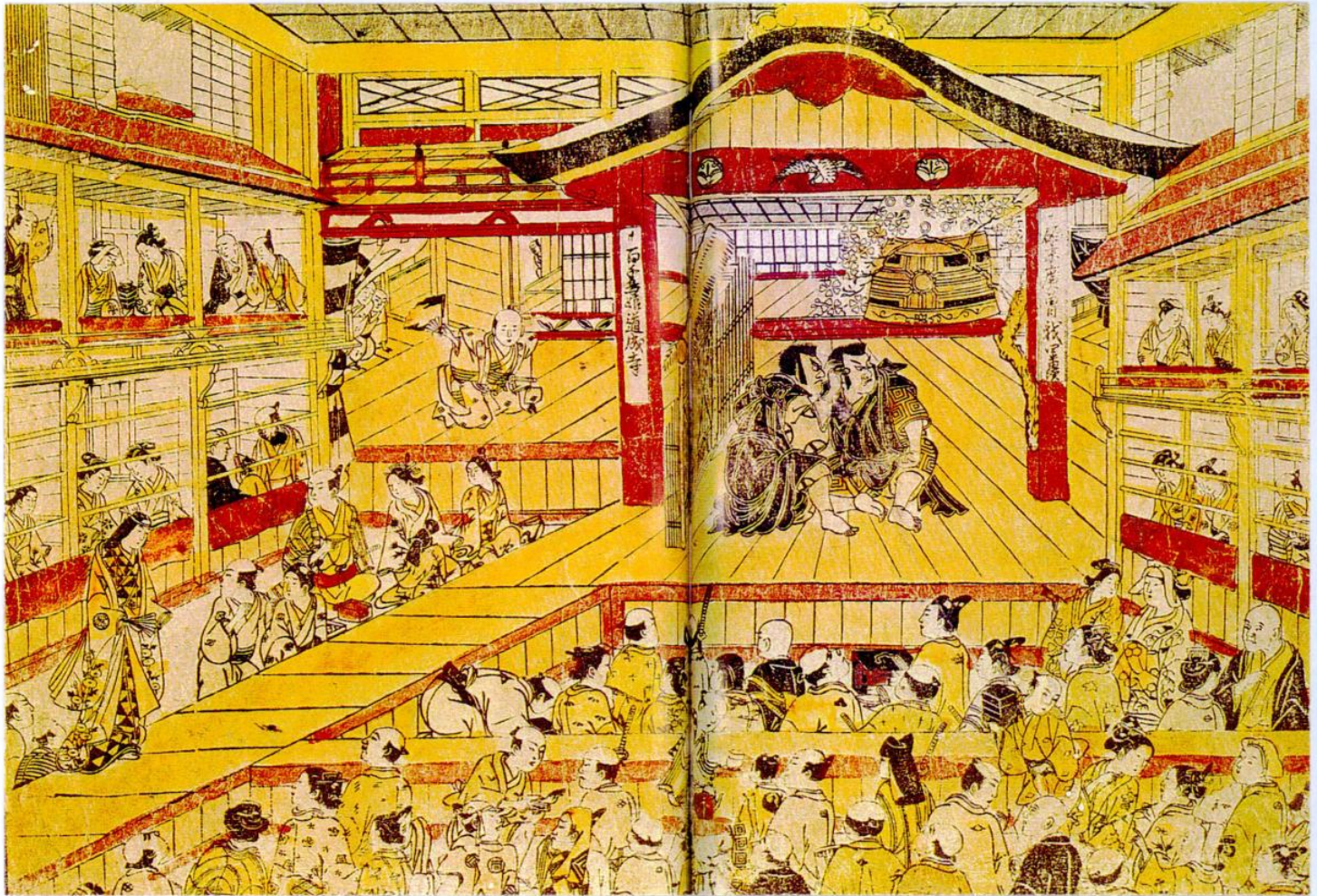
fig. 18

fig. 19

fig. 20

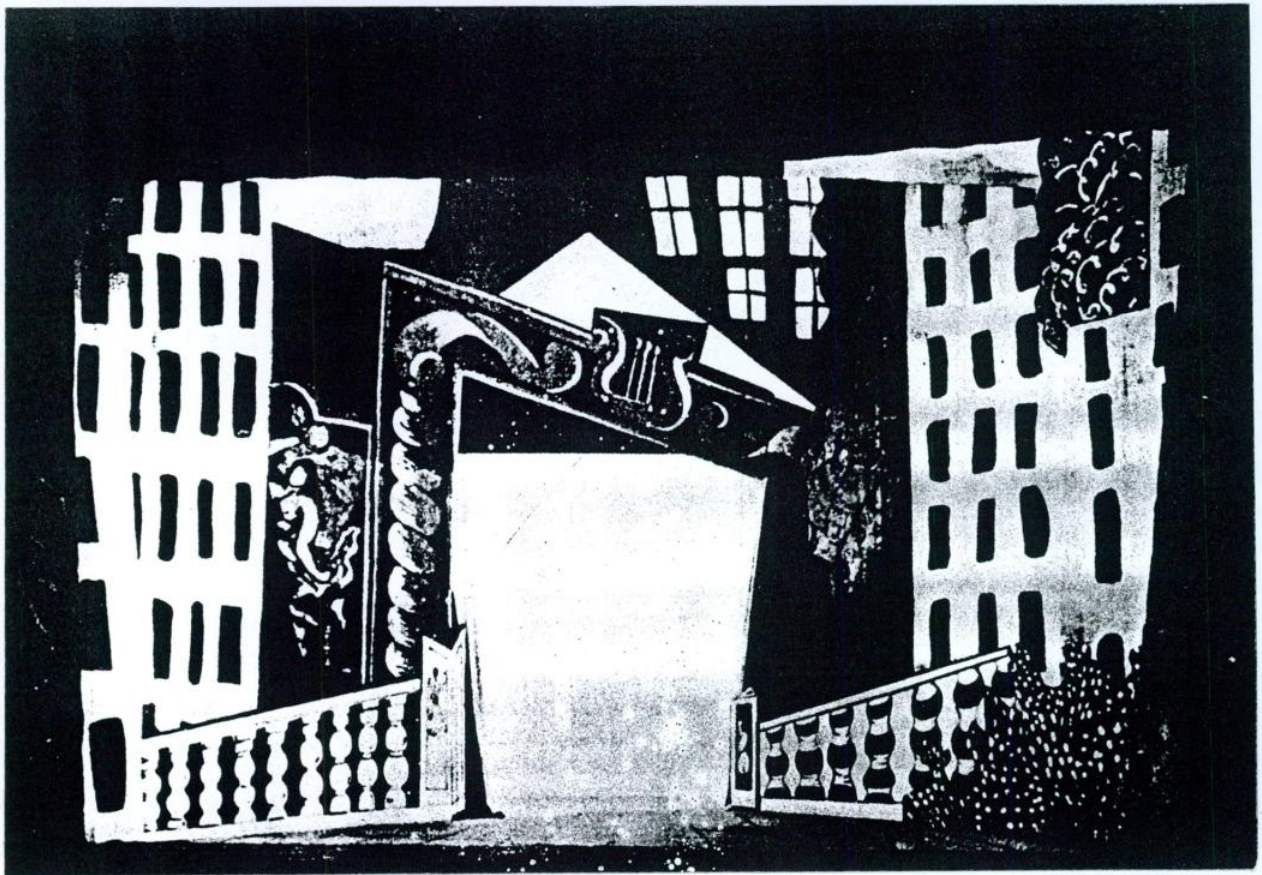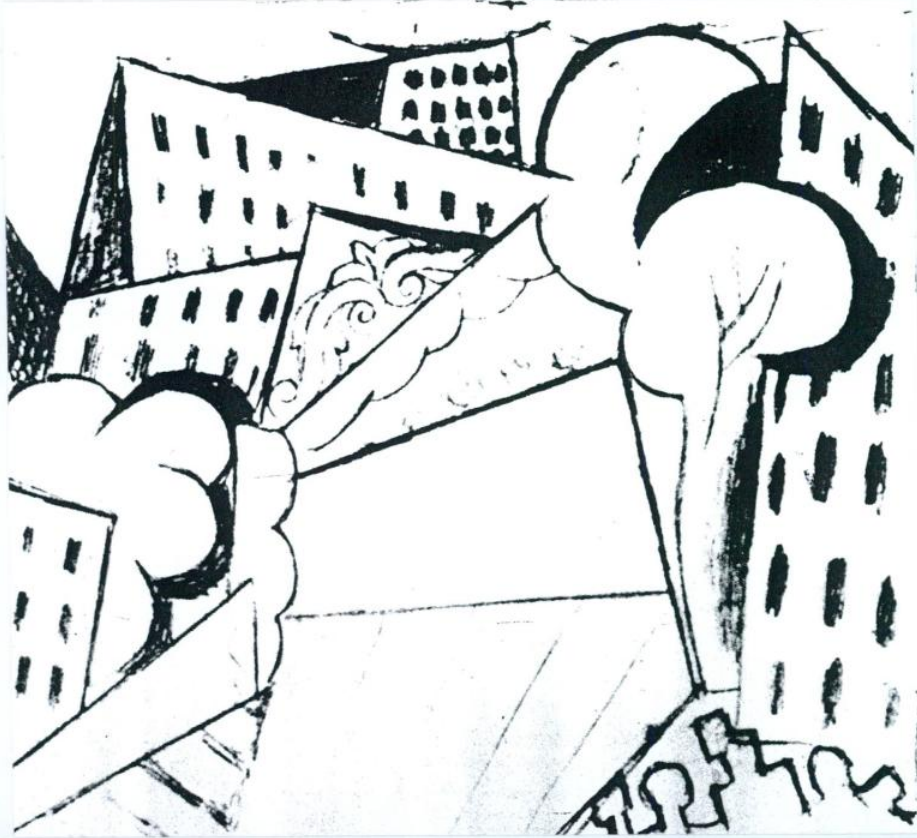fig. 21

Coco Chanel on projects for the Ballet Russes (See fig.22). Though an avid theatre designer he was never really sucessful in this area, perhaps due to his self-indulgent nature, wanting to be in control of all artistic and creative aspects of a production, instead of respecting the teamwork involved in the merging of creative minds.

THEATRE IN IRISH CULTURE AND SOCIETY

Drama developed among early man in the large cities of Western Europe, e.g. Greece, Rome and London. Though theatre did not develop in the strict sense in Ireland until quite late, there had always been a strong culture of music, dance and story-telling.

In 1171 King Henry II decided theatre should be introduced to Irish society. He decided to teach the Irish "to take part in miracle plays, masques, mummeries and tournaments". **(9)** There is evidence from an early manuscript of a play, 'The Three Maries', performed in Dublin. These religious plays were generally performed in a processional style. There had also been a 15th century morality play discovered containing Health, Strength and Death as some of the characters.

After the Elizabethan settlements we find a largely Anglo-Irish audience for theatre, even the writers and performers came from England. In 1633 with the founding of Dublin Castle came a man called John Ogilby, the dance teacher to the children of the Lord Deputy. Ogilby built the first purpose-built theatre in Dublin, the only theatre in the British Isles outside London. Opened late in the year 1637 this theatre was on Werbourgh Street, between Christ Church and Dublin Castle. The building was covered with a roof, had a raked stage, a gallery over the stage for the orchestra and scenes requiring Heaven, and boxes for the Lord Deputy. The writers of the 17th and 18th centuries were mainly Anglo-Irish though a strain of native Irish writers began to emerge, writing in a distinctive imaginary and story-telling style, traditionally Irish.
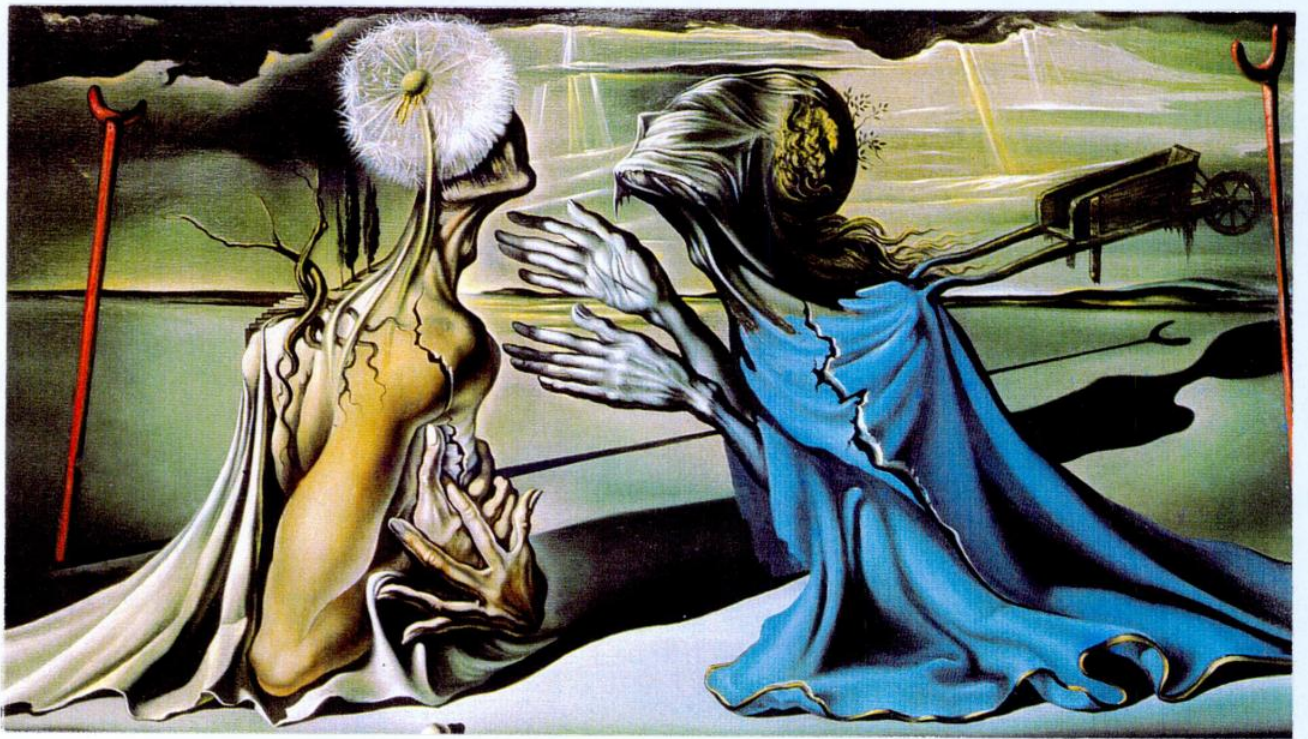
fig. 22

In the late 1600's, with the rule of Charles II theatres were revived after the English civil war. These new theatres emphasised the related theatrical arts of stage design and costume, and women began to appear in female roles rather than young boys. In the 1660's Ogilby was granted leave to build "one or more theatres in what place or places" he saw fit. **(10)** In 1662 the Theatre Royal opened in Smock Alley. Over the following centuries Irish men and women took part in writing, performance and the related arts.

In the late 18th century there was an expansion of the theatre industry with the development of town halls and theatres , e.g. Waterford Theatre, 1784, in Waterford City Hall. By 1823 the Adelphi, Tivoli Palace (formerly Dan Lowreys, now the Olympia) and the Gaiety had been founded.

The policy at this time however was to employ English actors, playwrights and designers for the Irish theatre. 1898 saw a change in this policy with the foundation of 'The Irish Literary Theatre' founded by W.B. Yeats, Lady Gregory and Edward Martyn. During the 19th century an interest in 'hidden Ireland' had developed, research into legends and sagas had provided inspiration to artists of the Celtic Revival. Irish audiences were being targeted with native Irish themes and 'folksy' tales. Lady Auguste Gregory commented on "the Irish genius for myth making". **(11)** This revolution led in the late 19th century to the innovations of Yeats, Joyce, Synge and O'Casey. In 1989 Yeats, Gregory and Martyn seeing the need for a theatre to promote the thriving literary genius of young Irish playwrights founded 'The Irish Literary Theatre'. At this time Yeats had begun writing "consciously 'Celtic'" poems such as 'The wanderings of Oisín'. A manifesto calling for submissions to the 'Irish Literary Theatre' was released, it stated

> "We propose to have performed in the spring of every year certain
> Celtic and Irish plays . . . We will show that Ireland is not the home of
> buffoonery and easy sentiment . . . but the home of an ancient idealism
> . . ." **(12)**

For the first season the Antient Concert Rooms were hired (with the established theatres in Dublin having long-term commitments to visiting productions). It had been decided to perform two plays by Martyn and Yeats. The term 'The Irish Literary Theatre' was chosen as this was to be a company for writers rather than actors or directors. Actors were brought from England as suitable actors could not be found in Ireland. In its third season, 1901, the first ever play in the Irish language to be performed on a professional stage, was performed in the Gaiety theatre Dublin along with Yeats' production of 'Diarmuid and Grainne'. This was also to be the last year that actors were brought from England to perform in these productions. In 1901 Yeats was introduced to William and Frank Fay, who ran the Ormond Theatre Society. Both distinguished actors with talents also in stage craft and theatre management, they were very enthusiastic about 'The Irish Literary Theatre' and formed 'The National Dramatic Society'. In 1902 these two organisations joined forming the 'Irish National Theatre Society' which was later to settle in the Abbey Theatre.

In 1903 'The National Theatre Society' travelled to England to perform their seasons productions for a London audience. Their visit was deemed the theatrical event of the year. Miss Annie Horniman who had financed productions by the 'Irish Literary Society of London' offered to provide for 'The National Theatre Society' a small theatre fully equipped in Dublin. She purchased a derelict concert hall on Abbey Street and an adjoining building on Marlborough Street which became the foyer to the theatre. Over the next few years she purchased several buildings adjoining the theatre and equipped the theatre with a scene dock, green room and adequate dressing rooms. The Abbey Theatre opened in December 1904 with the production of two short plays by Yeats and Lady Gregory.

1928 saw the opening of the Gate Theatre by Hilton Edwards and Micheál Mac Líammóir. This theatre produced foreign plays while the Abbey housed purely Irish

theatre. Mac Líammóir and Edwards strongly advocated good stage and costume design (See fig.23).

The founding of the Irish National Theatre Society at the Abbey Theatre saw a new era for Irish playwrights and actors but still stage designs and costumes were bought in from England. British artists such as Aubrey Beardsley, Edward Burne Jones and Edward Gordon Craig worked in Dublin on productions by W.B. Yeats and Synge.

In London, Ellen Terry and her son Gordon Craig had formed a company dedicated to theatrical presentation. In 1901 W.B. Yeats wrote to Craig, having seen one of his plays in London, saying "I thought your scenery to Aeneas and Dido the only good scenery I ever saw. You have created a new art form". (13) Yeats saw the need for developments in stagecrafts as he said "I think the theatre must be reformed in its plays, its speaking, its acting and its scenery." (14) The son of Lady Gregory, Robert Gordon provided Irish theatre with their first Irish stage designer. Gregory worked closely with Yeats on several productions but was killed at a young age in World War One. Sean O'Casey said, on the death of Gregory "Ireland may have lost in Robert Gregory an Irish and more colourful Gordon Craig". (15)

In the early 20th century Irish artists such as Jack B. Yeats, Norah McGuinness, Seán Keating and Micheál Mac Líammóir explored the possibilities of theatrical presentation.

Today's society has a great respect and appreciation for our cultural tradition in the theatre. Irish theatre festivals allow foreign theatre companies experience the Irish theatre environment, with festivals such as The Dublin Theatre Festival, Dublin Opera Season and The Waterford International Festival of Light Opera. Festivals such as these promote both Irish amateur and professional theatre, the revival of traditional productions and the promotion of contemporary productions, e.g. The Fringe Festival

fig. 23

and the One Act Play Festival. The majority of large scale touring professional productions include Dublin ~ and often Cork ~ on their tour list. Theatres such as Macnas and the Druid in Galway promote contemporary productions. The Druid Theatre Company founded in 1975 by Garry Hynes, Mick Lally and Marie Mullen first performed in a theatre seating an audience of 47. Working as a professional company outside the theatrical mainstream led to innovations in direction and design (See fig.24). In the 1980's they became associated with the writer Tom Murphy and in 1996 they opened the new 400 seat Town Hall Theatre in Galway with 'The Beauty Queen of Leenane'. Contemporary Irish theatre has also been promoted by companies such as the Project Art Centre and amateur societies such as AIMS.

Theatre-going is still an evident part of our society. With revivals of Irish themes in productions such as Riverdance (stage design by Robert Ballagh) and the modernisation of many traditional plays at the Abbey, today's society is still strongly involved in the cultivation of a strong theatrical environment.

Support Studies will form an integral part of all three schemes which should be seen as a natural progression from one to the other. The history of the theatre will form the basis of all Support Studies in this area introducing techniques and artists from various periods, through their involvement in the theatre. A visit to a theatrical production during these schemes would form a very relevant Support Study with cross-curricular possibilities with the English course. Possibly the play being covered on the Junior Certificate English course could be attended both for literary and artistic content leading to classroom projects. This may also involve the drama teacher leading into a production of the piece.

fig. 24

The Beauty Queen of Leenane

by MARTIN McDONAGH

Directed by GARRY HYNES.
Designed by FRANCIS O'CONNOR.
Lighting: Ben ORMEROD.
Sound Design by DAVID MURPHY

APPLICATION OF SCHEMES

SCHEME 1

MASKS AND HEADDRESSES

As with all areas of design, within every lesson in this project, problem solving and decision making situations arose. Students were encouraged to identify problems and suggest solutions.

This scheme was divided into four stages:

1) character design and research of the theme,

2) design process for mask/headdress,

3) construction of mask, and

4) support studies.

All areas were given balanced emphasis to ensure an awareness of their learning experience, and to create a full understanding of the design process. Within each option on the Junior Certificate an appropriate design process including Drawing, Research and Support studies must be evident.

Character Design

An introduction to the theme of 'Celtic Warriors, Myths and Legends' led to research and discussion. A brainstorming exercise written on the blackboard created an awareness of sub-themes related to the theme, e.g. the elements, earth, wind, water, fire and animals such as the stag and owl. This exercise opened a variety of channels for students to follow. Many students wished to focus on one word so the girls chose a 'word' each and developed this through preliminary line drawings of characters related to the theme (See plate 1).

Plate 1
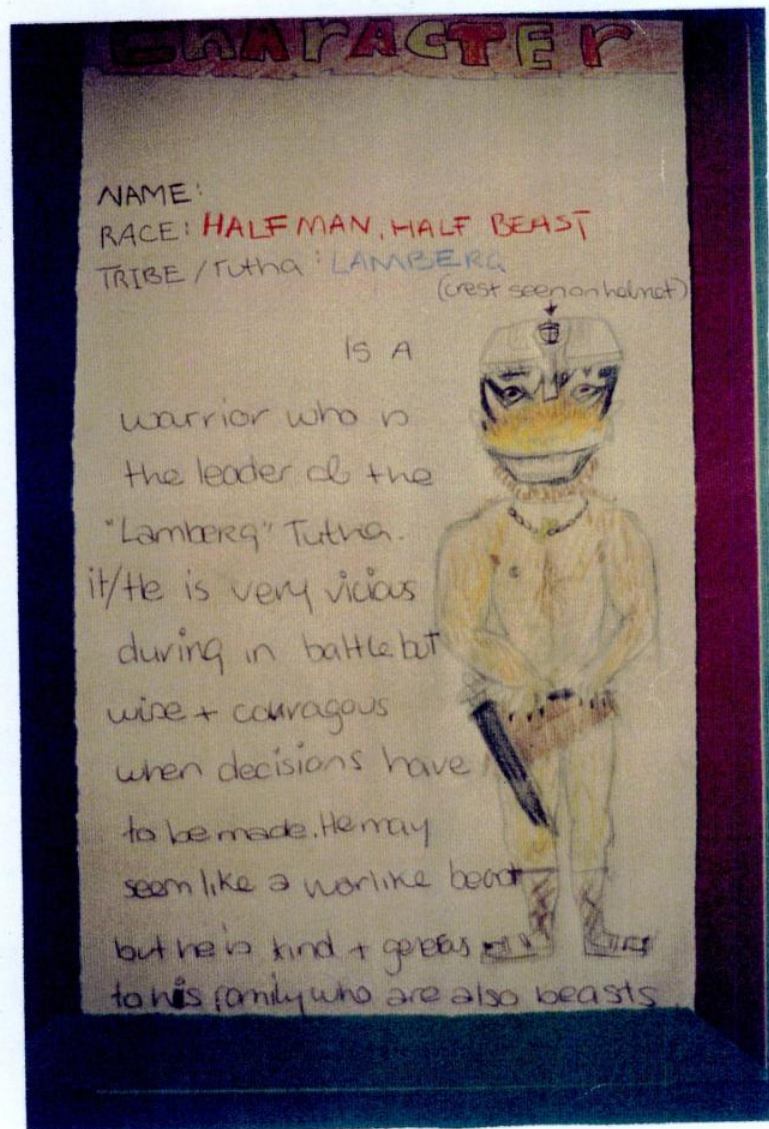
Visual sources and resource material were gathered and incorporated into designs, e.g. spiral designs in Newgrange, Irish dancing costumes, Dungeons and Dragons (See fig.25) . . .

Design of Mask/Headdress

Having developed a character they now needed to create a mask/headdress linked with his distinctive characteristics and the theme. Thumbnail sketches led to finalised drawings.

At this stage 3D design was introduced to the students. Discussions on familiar situations, e.g. architectural blue-prints, birds-eye view, led to a greater understanding of the need for 3D designs. These designs were developed and colour was applied (See plate 2). Colour and texture were explored throughout research (having completed technical exercises on the art elements at the beginning of the year).

At this final design stage problems such as 1) function and 2) accurate 3D designs had to be addressed. Though I was reluctant to give students the solutions, the problems had to be corrected before construction could begin. This was done through evaluations.

Construction

The students firstly created armatures (of card or chicken wire) for their mask/headdress, depending on the shape of the design and the materials chosen (paper mache or plaster of paris) (See plate 3).

Students were encouraged to suggest solutions before work began. When we arrived at the best solution, work began.
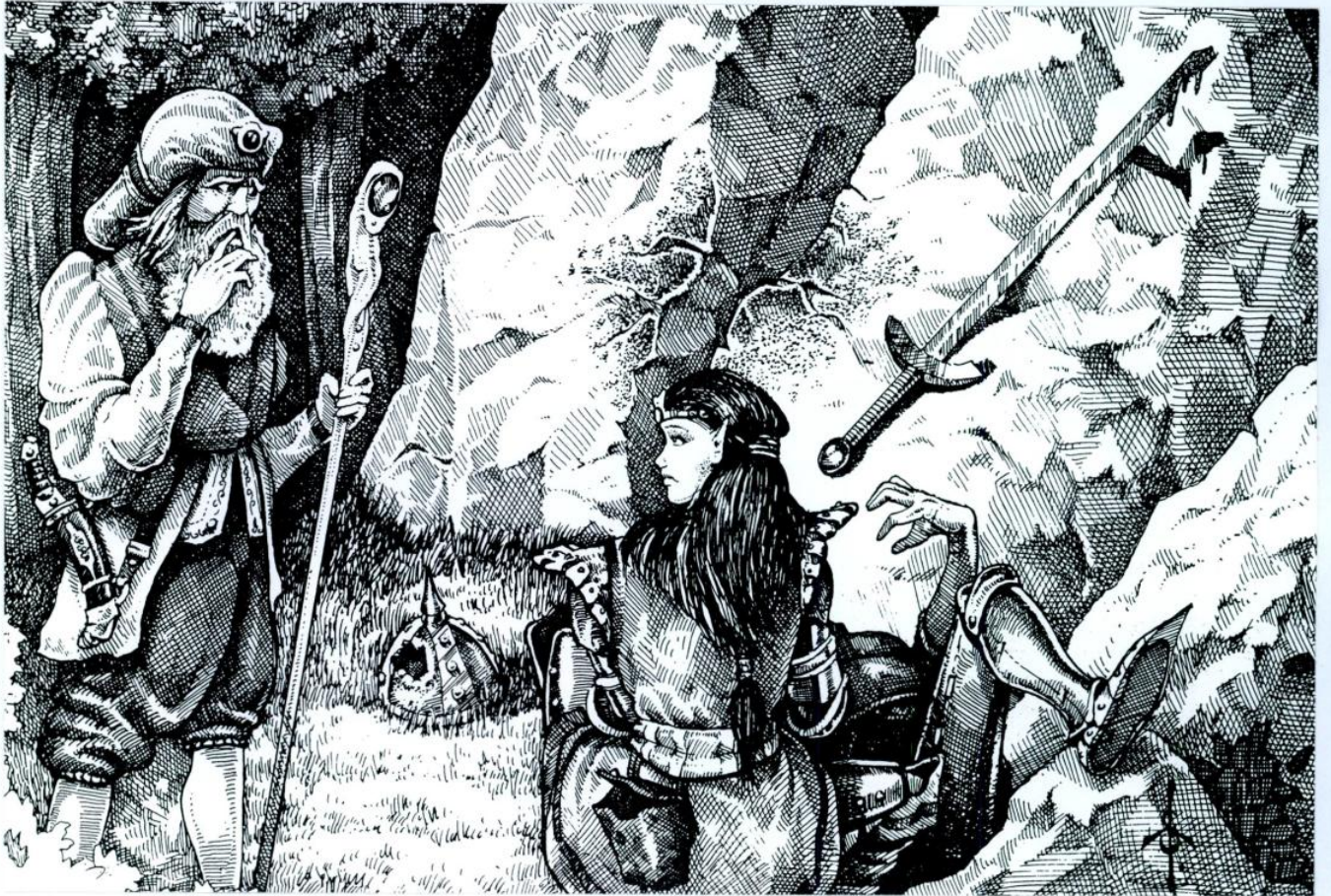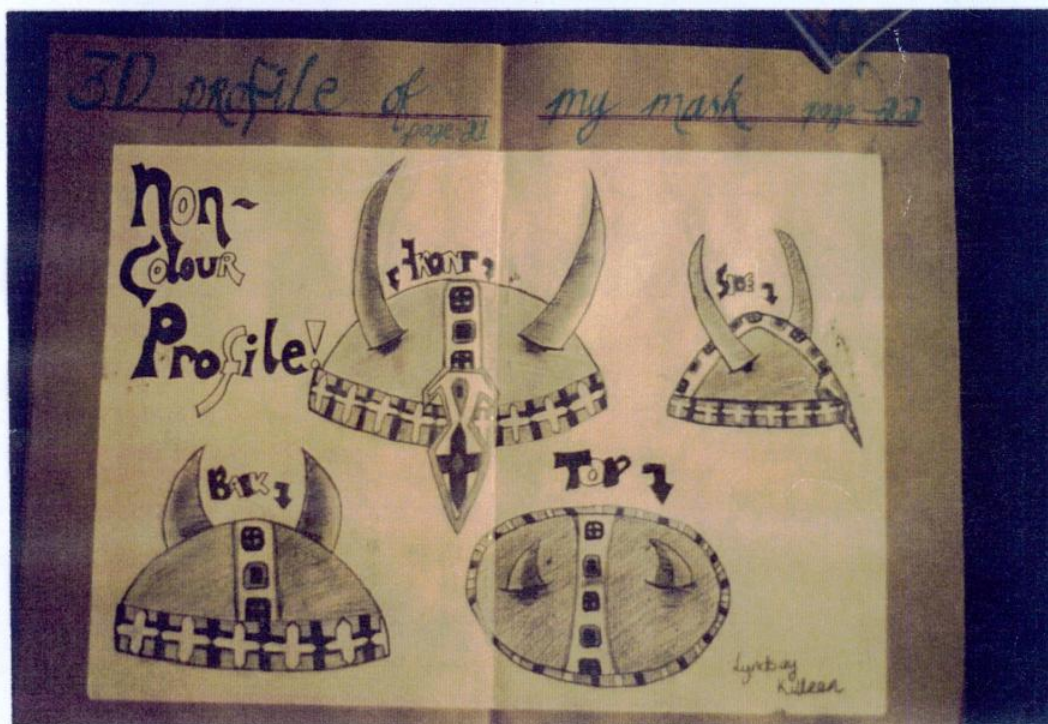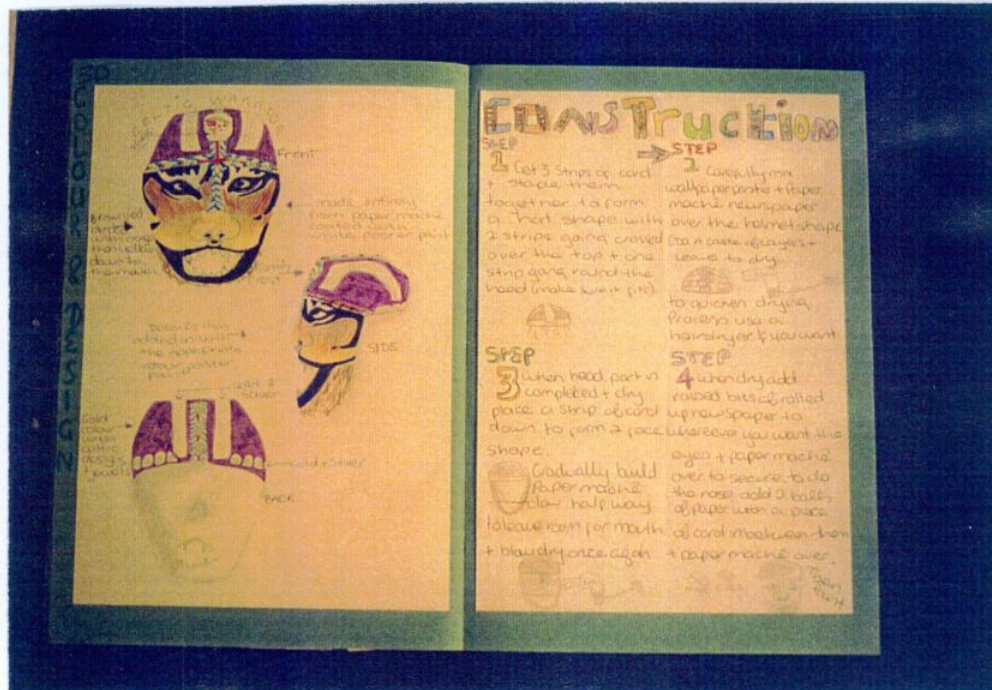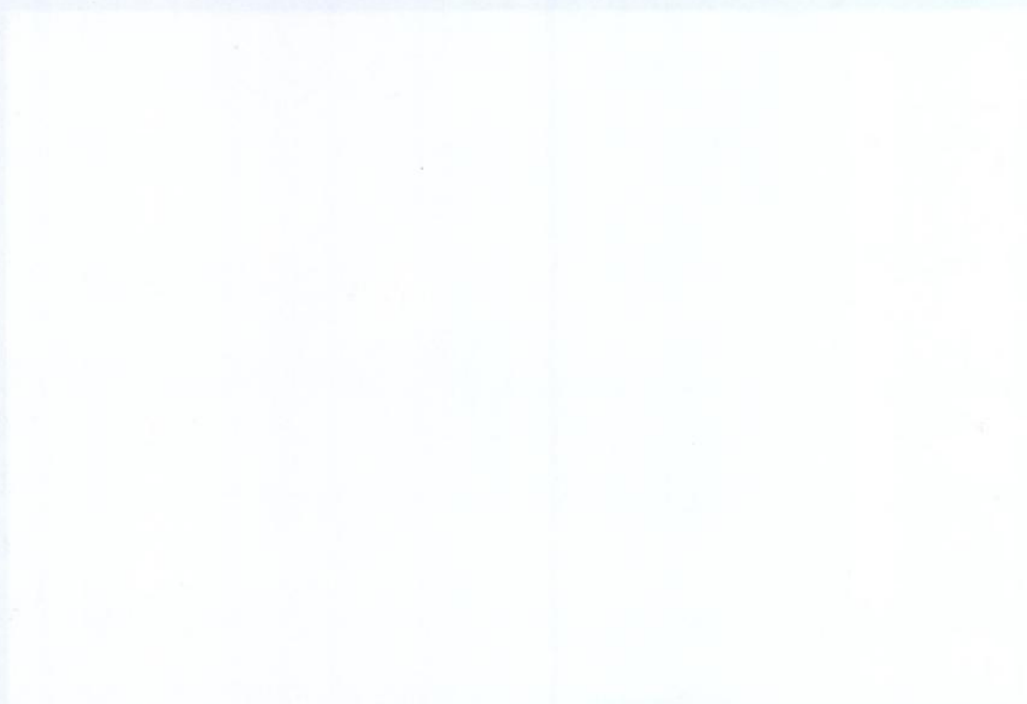
fig. 25

Plate 2

Plate 3

Absenteeism caused several delays at various stages of the scheme, however working in groups meant the students, under my supervision, could teach others. This worked particularly well, as the class are highly motivated and there is a healthy dose of competitivism among them, however they are very supportive of each others' efforts. Paper mache or plaster of paris were applied to armatures to create forms. Within evaluations all students were introduced to both techniques. The masks/headdresses were constructed over four classes with two given over to decoration.

Techniques and skills

At an early stage with this group I noticed, despite their enthusiasm they were lacking in three basic skills essential for craft work: 1) organisation of materials, 2) neatness, and 3) respect for materials. In an early exercise, having set up five large work areas within the room, the students all gravitated to three of these areas, creating untidy, cluttered work areas.

These areas had to be addressed before any work could progress. Delegation of duties worked in motivating tidiness and organisation as the students peers would have to tidy up after them. Respect for materials grew as students gathered their own resources and guarded them preciously.

Evaluation

Though evaluations were held at the completion of each lesson to reinforce the learning content of the class, as well as to ask myself had I achieved what I had set out to do, longer evaluations were held at the end of each stage of the project. At the end of the design stage, for example, any problems with designs were addressed before construction began. These evaluations also allowed for discussion of work building on the students' critical vocabulary and often revising previous activities.

Support Studies

To revise on the basic art elements work sheets were completed on line, shape, colour and texture (See Appendix C). These elements were then to be reflected in the finished work. Research into the theme of 'Celtic Warriors, Myths and Legends' lent itself mostly to historical resources and artists such as Jim Fitzpatrick (See fig.26). Some students also looked at Celtic embroidery and Irish pre-Christian artifacts of the Bronze and Iron ages (See fig.27).

Support Studies included the history of masks within ritual ceremonies and the theatre (See fig.28). The use of the term 'project' for the students' Support Studies motivated the girls and developed an understanding of how these 'projects' should be approached and presented, it also took the emphasis off the academic elements of the Support Studies and onto the close link with their practical work. Handouts were used to ensure a full understanding of classwork. Students were required to keep a folder of handouts and visuals, continually building up a store of information to be used at a later stage to arrange their Support Studies project (See Appendix D).

SCHEME 2

STAGE DESIGN

This scheme was divided into four stages:

1) Environment Design

2) 3D Stage Design

3) To Scale Drawing

4) 3D Model Construction

As in the mask making project, all areas were given equal emphasis to encourage a fuller awareness of the design process and an appreciation of the stages a designer must work through. Again drawing, research and support studies were emphasised.
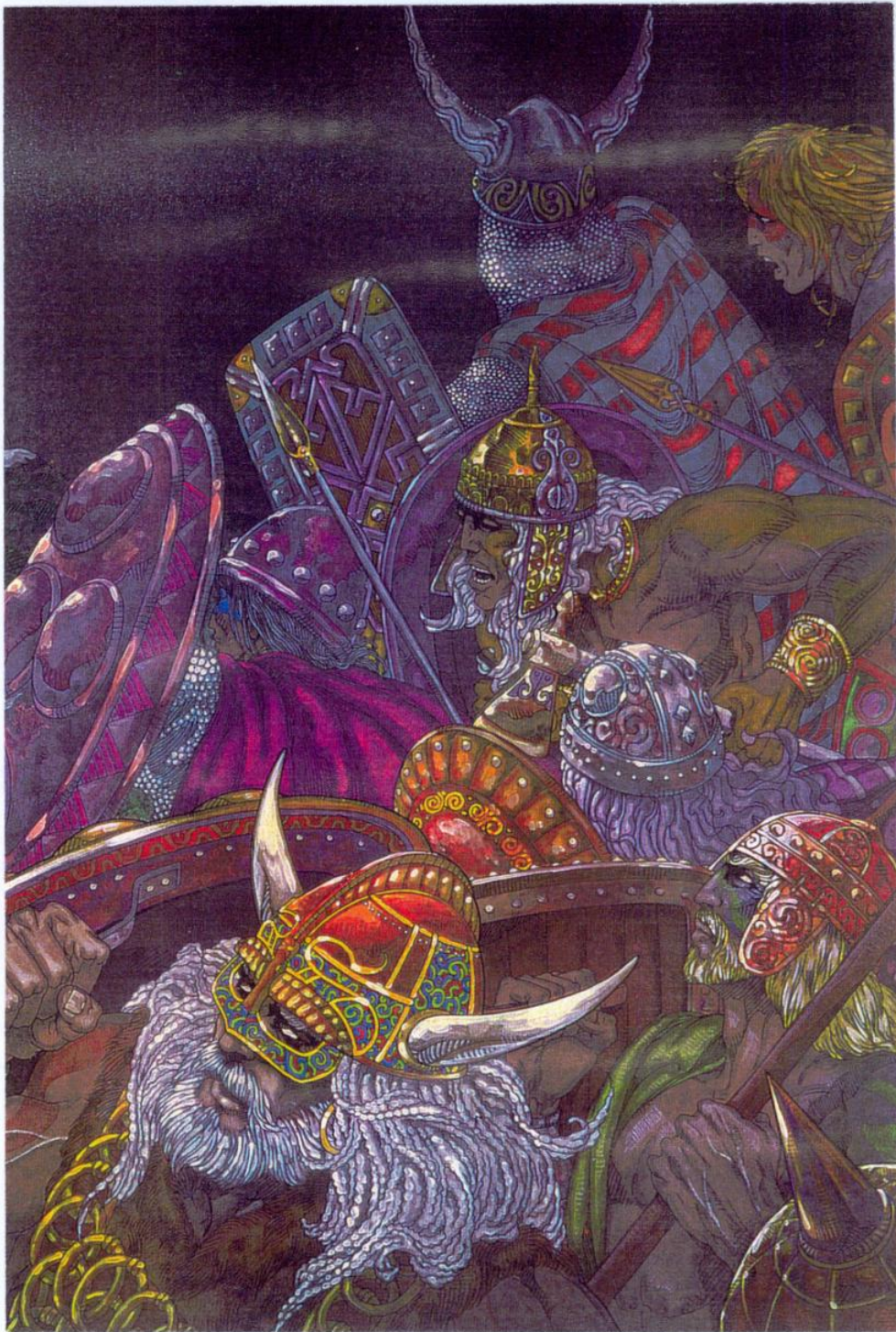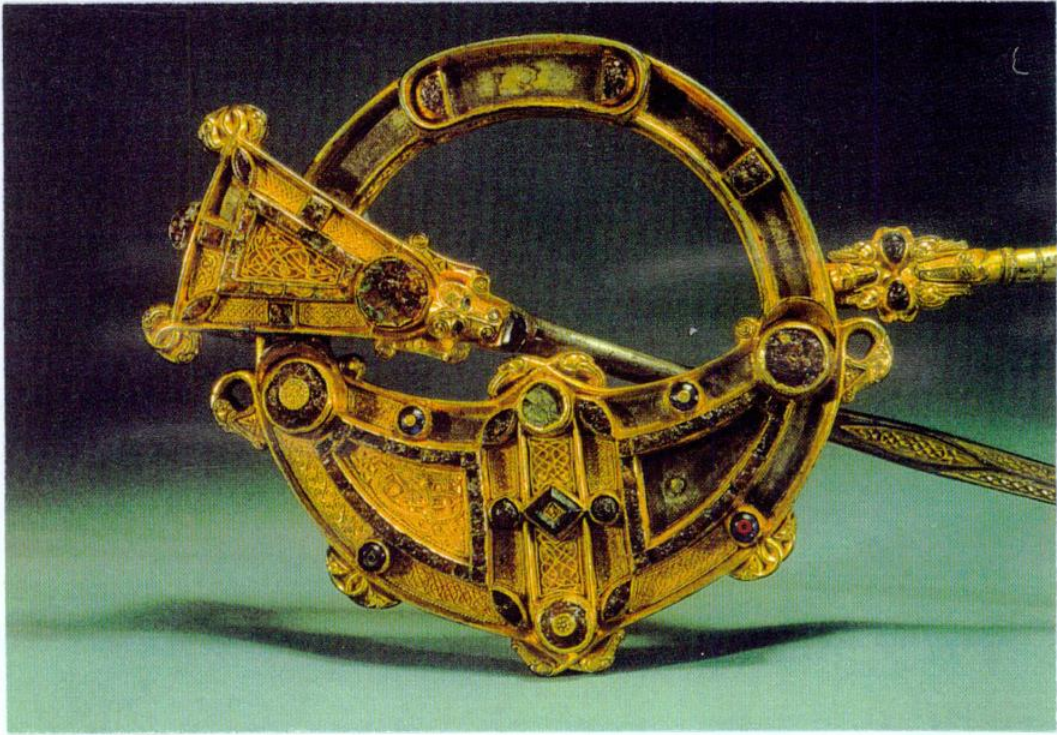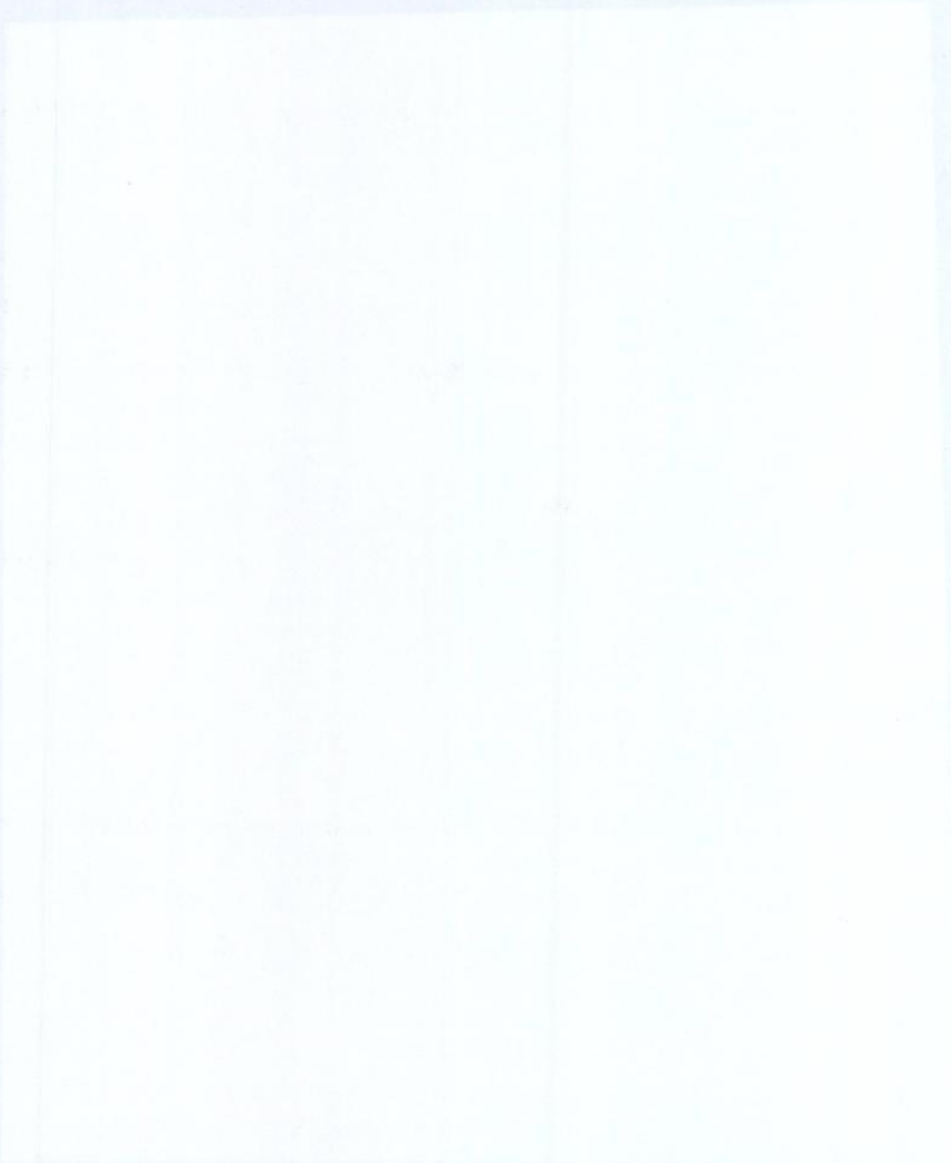
fig. 26

fig. 27

fig. 28

Secondary sources were used for much of the research, but a Primary Source approach could be used equally as well.

Environment Design

Brainstorming of the theme 'Celtic Warriors, Myths and Legends', concentrating on environments and settings, led to discussion. Taking their individually designed characters and masks, students arrived at a number of solutions for environments for their characters. Fernand Leger provided good examples of this type of thematic theatre designs (See fig.29). These ideas were sketched as preliminary line drawings (See Plate 4).

Visual sources were gathered and incorporated into their drawings, links with their character and masks were found through the use of common features, e.g. pattern, colour, etc. Fernand Leger provided good examples of this type of linked design work. Many characters had predetermined settings, e.g. Tree Gods and Owls were set in Trees and Forests, while Trollish characters lived in caves. Composition was discussed and formed an integral part of all classes.

3D Design

Looking at slides and visuals of stage designs and models, students further developed their awareness of the use of 3D designs for 3D construction (See fig.30). Perspective, Form, Texture and Scale had to be considered. Having completed 3D designs for Mask/Headdress project, the girls had already developed a good appreciation for the necessity of good design work (See Plate 5).

Drawings to Scale

Constructing their models in shoe boxes, the students could plan to actual size rather than having to calculate scale. This could be introduced at a later, more advanced,
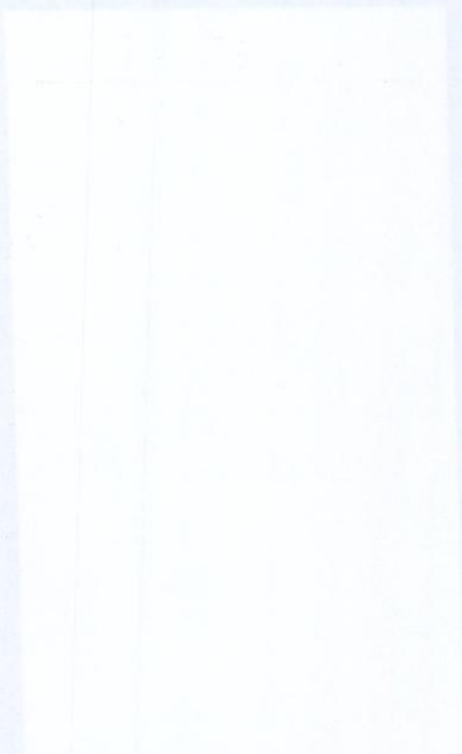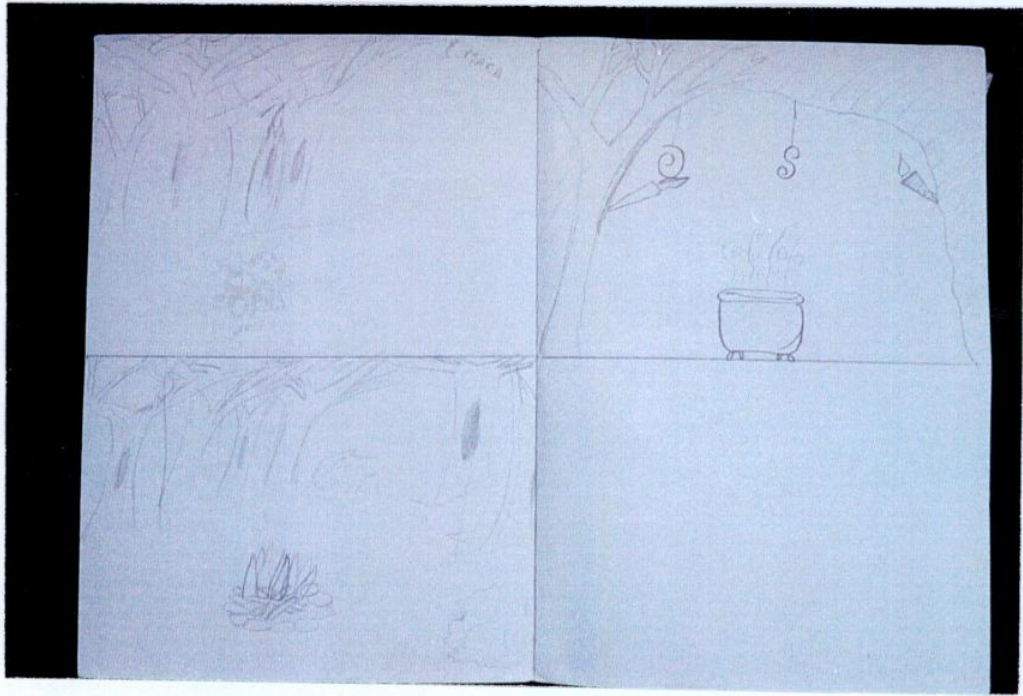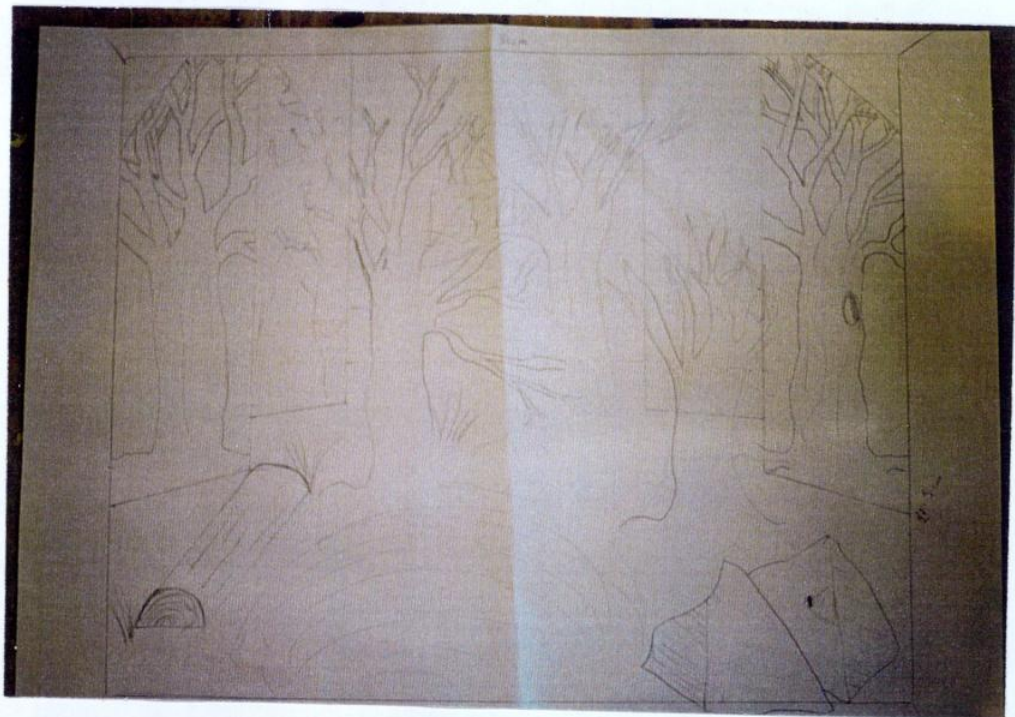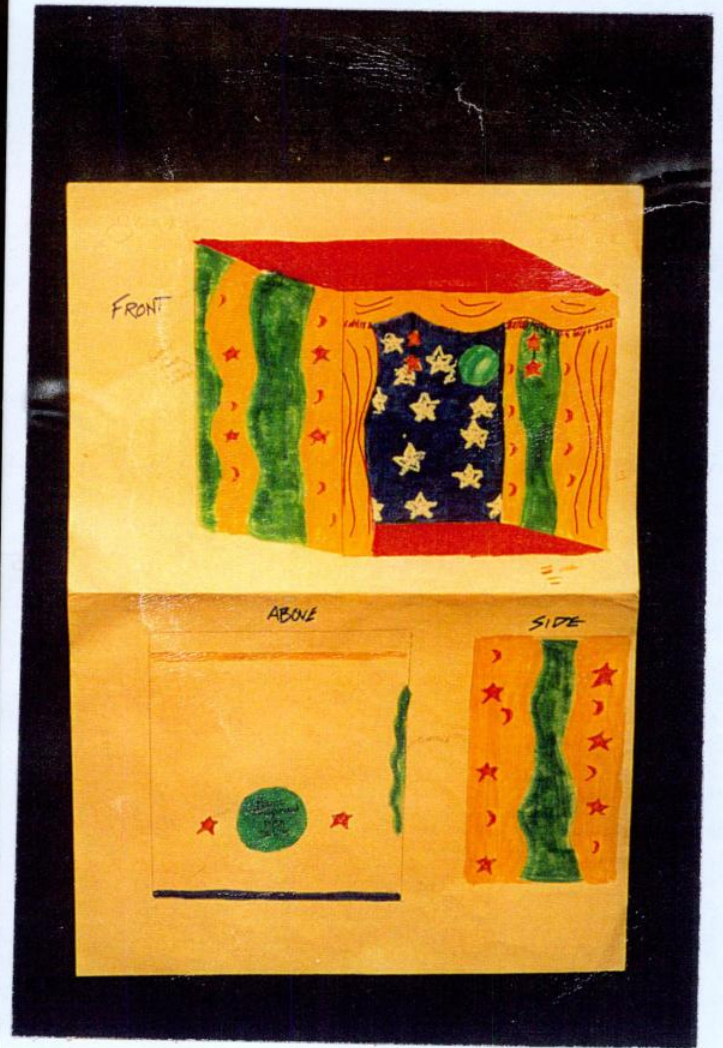
fig. 29

Plate 4

fig. 30

Plate 5

stage if designs were to be translated into actual constructions. Using boxes as their format, front views of the stage were drawn to size using perspective.

At this stage colour was applied. Materials needed for construction were discussed for collection and classroom evaluation addressed any problems that had arisen with designs.

Construction

Students created box set stages using cardboard shoe boxes (See Plate 6). All pieces were made separately using card, paper mache, glue and wire. The backdrop was decorated first and all separate pieces were decorated before construction. The stages were constructed using glue to hold pieces in place. Wire hooked into/over sides of boxes allowed flying pieces be added to composition from above. Doorways and windows were cut from card while textures of walls/trees were built up using rubbings and paper mache.

Techniques and Skills

Having completed the maskmaking/headdress project with the group with very successful results, the class were very highly motivated. The main area of concern I had noted was their eagerness to start on construction, quite willing to neglect areas of the design process. I decided this must be addressed very early in this scheme. The design process was methodically worked through integrating skills of composition and perspective while developing on construction techniques with the introduction of the use of wire and card.

Evaluation

Classroom evaluations allowed me to assess my own teaching achievements and address problems. However, this group, being of good ability and confident of their own work, benefited most from evaluations at the end of each stage. They could

Plate 6

compare their work to others and on hearing their peers explain why and how they had approached their designs, others realised the shortfalls in their own work.

Support Studies

Using their previous project (mask/headdress) as a starting point meant much of their research into the theme had already been completed. Support Studies included the history of theatre architecture and theatrical crafts from the theatres of Ancient Greece and Rome (See fig.'s 9 & 12) to modern theatres. This overlapped with previous support studies on the history of masks, the theatre and society. The history of theatre is so broad and varied it was necessary to select particular sections for inclusion. The method of selection was to cover a cross section of styles and movements as well as overlap and complement with previous information .

Handouts were used as a record for Support Studies which students kept in their folders to be used for projects at a later date (See Appendix E).

DEPARTMENTAL SUBMISSION

As part of my research in devising these thematic schemes I contacted Ms Mary Burns, Chief Art Inspector for the Department of Education, for information on the 'Theatre Design' option. I requested an outline of the requirements of this option for Junior Certificate submission.

In response to this letter (See Appendix B) I was informed that

> "Any school wishing to take Theatre Design as an option, submits to the Department exactly what they are able to do, in this area . . ."

Though I did not receive an outline for this option, I was informed that

> "The requirements for any of these areas are very basic because we hope to encourage these areas. Research and Planning, Support Sudies on past, present, future and 3D model construction . . ."

This response once again highlighted the lack of attention to 'Theatre Design' in our Art syllabus.

Having received this response I chose to submit an outline of my schemes and samples of finished student work, to determine whether these schemes meet with Departmental requirements for this option.

Having completed progressive mask making and stage design projects with a 2nd Year group of students, I submitted to Ms Burns an outline of the work completed and a proposal for a graphic scheme which has not been completed. I asked her to comment on the validity of this work as a submission for the 'Theatre Design' option, and to indicate a standard of work. A proposed outline for secondary Art, Craft and Design teachers, of the 'Theatre Design' option was also submitted to Ms Burns (See Appendix F).

FOOTNOTES

CHAPTER III

1. An Roinn Oideachas. The Junior Certificate: Art Craft and Design. Dublin: Stationery Office, 199 . p.2.

2. Ibid., p. 3.

3. Ibid., p.2.

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5. Hartnoll, Phyllis. The Theatre: A concise history. London: Thames & Hudson Press, 1968. p.7.

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12. Ibid., p.135.

13. Scott, N. & Miller, L. Stage Design at the Abbey Theatre, Catalogue. Elo Press, Ltd., 1967. p.3.

14. Yeats, W.B. Samhain. Dublin: The Irish Literary Theatre, 1901-05. p.9.

15. O'Casey, Sean. Inishfallen, Fare Thee Well. London: Papermac, 1949. p.152.

CHAPTER IV
EVALUATION
CLASSROOM APPLICATION

To evaluate the classroom application of these schemes I have looked mainly at my own approach to organisation of lessons, classroom management and, most importantly, have I successfully achieved the aims and objectives I set out for these schemes?

Motivation

This second year group of 25 girls is a highly self-motivated, good ability class. The group particularly enjoy crafts and activity-based projects. Having completed a short recap on the art elements ~ which were covered in first year ~ the group were ready to begin their mask project.

This mask project then led into a stage design project. Due to the success of their masks (See Plate 7) the class were very eager to work on their stage designs (See Plate 8) and very enthusiastic to do their best work.

Introduction

A very broad range of masks were looked at throughout history in both society and the theatre. Theatre architecture and set design was looked at through a cross section of theatre history from ancient Greece to the Italian Renaissance to Modern Society. A unified knowledge of the theatre arts was encouraged through links between masks, costume and stage design from various periods. Visual Aids were arranged to show what was happening in costume design at the same time as stage design. If a graphics project had been completed the whole range of art disciplines within the theatre, could have been addressed and an awareness of the total unity of theatre arts would have been developed.
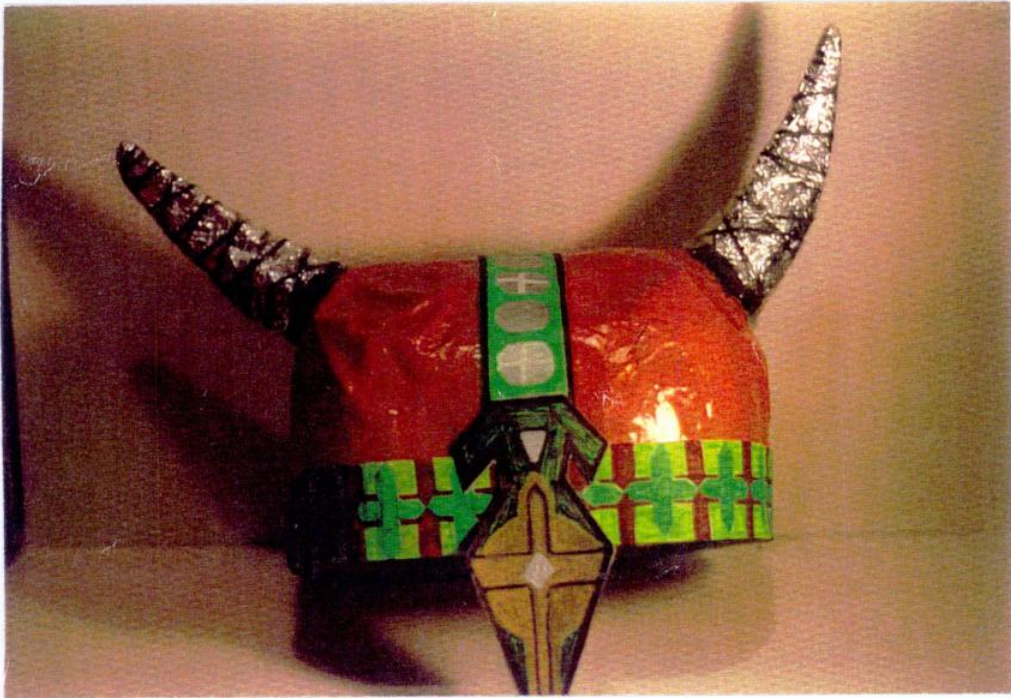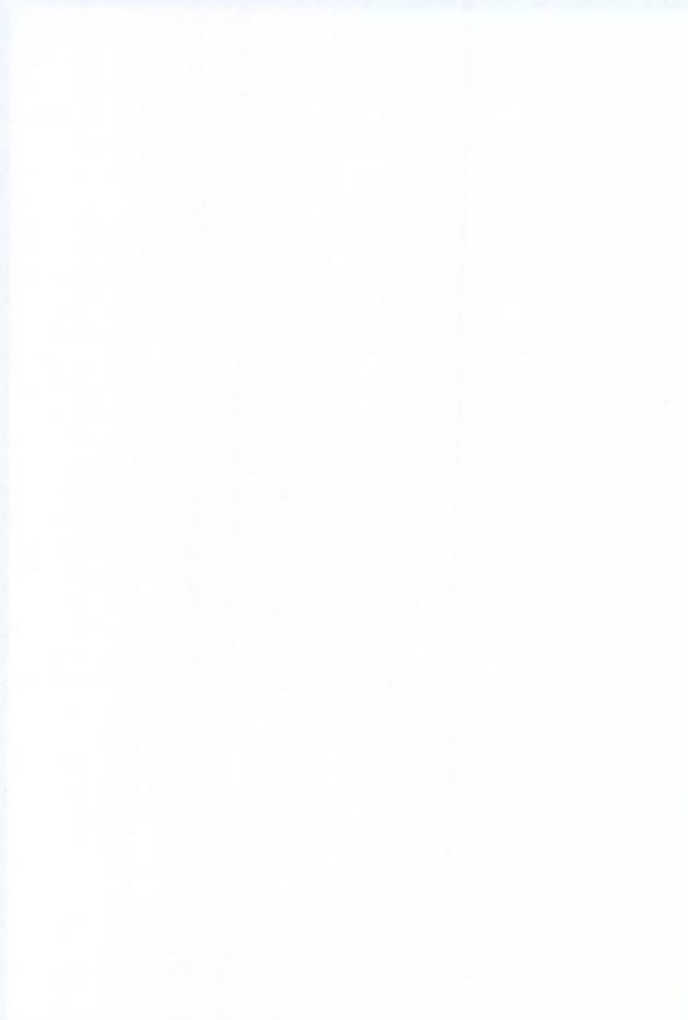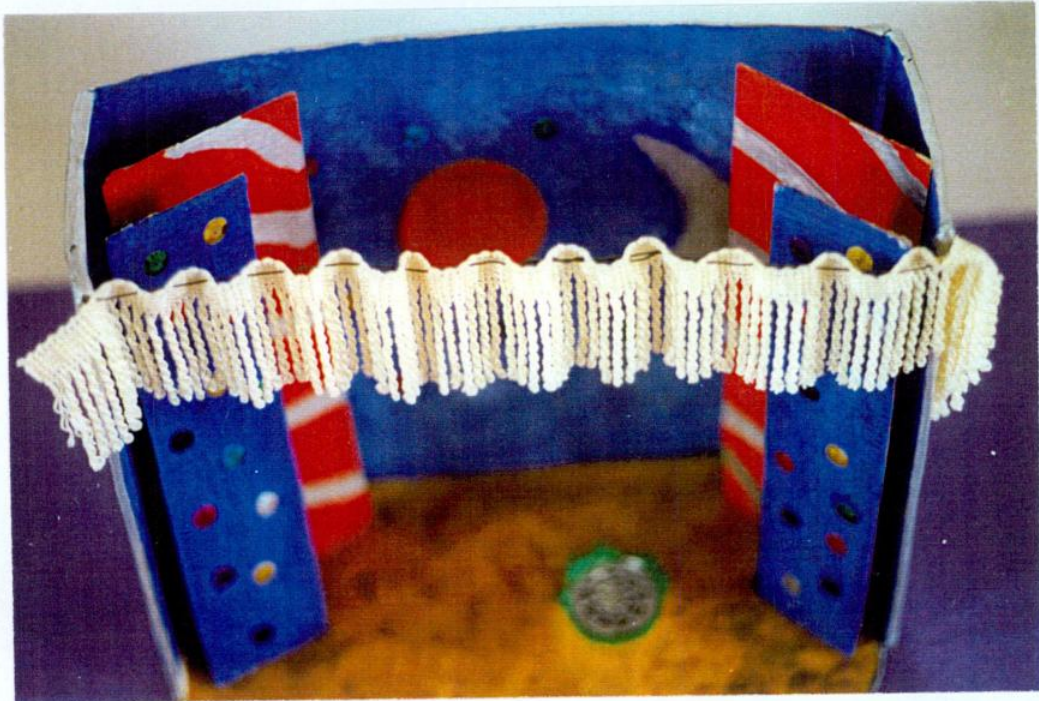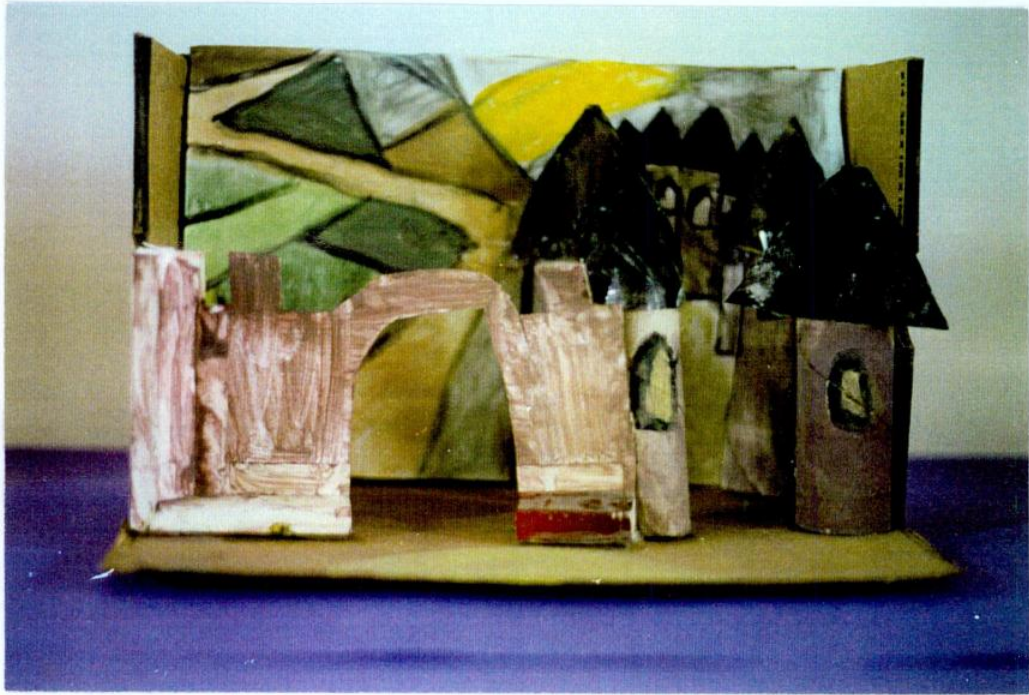
Plate 7a

Plate 7b

Plate 8a

Plate 8b

Discussion based explorations of themes and ideas took place during the introduction of each lesson. The group would also suggest solutions they had arrived at to various problems addressed in previous lessons. A highly active and interested class, these discussions were very thorough and generated many exciting ideas.

Demonstration

Demonstrations were held at the beginning of each lesson. Two approaches to demonstrations were taken. Firstly the group would gather their chairs at the top of the classroom where visual aids were on display. The introduction would lead directly into a demonstration on the blackboard or on large sheets on an easel. More practical demonstrations were required for intricate work such as armature construction, paper mache and application of textures, box-set construction, cutting, gluing etc. For these demonstrations two separate demonstrations would take place with the class divided into two groups. This was the more frequent method of demonstration as absenteeism and students not working at home resulted in the class progressing at two stages at all times. Different demonstrations were then necessary for the different stages of progression the groups were at. Demonstrations also involved class participation with questioning and discussion continuing throughout the demonstration.

Classroom organisation was very important throughout. Materials had to be readily available and specific students were allocated responsibility for certain materials. Students also had to be organised into groups, working on similar stages of the project and working with similar materials, i.e. paper mache or plaster of paris, card, cutting or sticking.

Activities

The class for the masks project were working with different materials, plaster of paris or paper mache. Due to this I organised the classroom so that there were five groups

of five, the one nearest the sink for plaster of paris, the others paper mache. Students were encouraged to bring in materials themselves, newspaper, cardboard etc. As outlined in Chapter 3, the students had a tendency to gravitate all towards the same working areas, but this problem was addressed and solved. The students were allowed divide into groups of their own choice under certain criteria:

1) using same materials

2) at same stage of project

3) similar artifacts being made, i.e. mask, helmet, headband . . .

This worked well as the students helped each other overcome problems in construction. Students who were absent or fell behind in class were organised into a separate group which I could spend more time with. When they caught up on work they had missed they could join back in with their own group.

For the stage design project various work areas were set up, paper mache, wire construction, glue gun. There were also materials bases, e.g. paper, scissors, card, pva . . .around the room. Students could work in the various work areas for short periods of time but everybody had their own desk. This system worked well for this kind of project where students needed the freedom to float from one work area to the next. Again peer teaching occurred as students wishing to work in wire would help each other explore and arrive at solutions.

Evaluations

Classroom evaluations allowed me assess the learning content of individual lessons and gave me an opportunity to address problems the students had encountered. Many of the girls, knowing their own ability and being highly motivated, were unable to accept problems with their work when pointed out in a one-on-one situation. However, hearing their peers address similar problems and seeing the work of their friends helped them accept their problems. Most problems that would still exist at the

end of a lesson were addressed as a group with the class giving their input to various solutions to the problem.

Intermediate evaluations were often necessary during the class as common problems would arise. In this situation I would call on the attention of the entire class and explain the problem. A discussion would be held, usually led by those who had already overcome the problem and a solution or number of solutions would be suggested.

Aims and Objectives

Many of the aims and objectives of the Junior Certificate Syllabus outlined in Chapter 3 were addressed through these projects. The students were encouraged to give a personal response to an idea, they developed a critical analytical approach to viewing art work and an appreciation of the artistic process involved in producing works of art. They learnt to analyse their own work and that of others, to find faults at various stages of the design process, and to address these problems. The students used a variety of materials and tools, they developed an awareness of historical and contemporary masks in society and theatre. They also developed an awareness of the Visual Arts related to Theatrical Presentation, the many varied disciplines of art within the theatrical field and the development of these arts in theatre throughout history.

Students also developed an understanding of the place of art in our society and in our mass-culture. They developed a sense of personal identity and self-esteem in realising a project from inception to completion. The cultural basis of theatre in Irish society was a constant focal point in discussion and contemporary theatrical productions were discussed where relevant.

DEPARTMENTAL RESPONSE

Having sent an outline of work completed to Ms. Mary Burns (Chief Art Inspector for the Department of Education), I received a reply by telephone. Ms Burns was extremely helpful and encouraging, agreeing with the need to emphasise these unexplored areas of the Junior Certificate. Once again she expressed the departments wish to "encourage these areas". She felt the design process had been worked through quite satisfactorily and the areas of Research, Planning and Support studies had been thoroughly covered. Ms. Burns noted that though the design and craft work of this particular class is very strong, their drawing skills are quite weak. She suggested that this area may be improved on by Primary Source drawing, which should form an integral part of the scheme.

Ms. Burns agreed with my opinion on the diversity of the 'Theatre Design' option, encompassing all the art disciplines of art, craft and design. She stated that

> "..very few schools take up Stage design, Costume design has been attempted, however..."

This she felt could be due to the lack of teacher experience in this area. She felt the mask making project was very interesting and obviously the group had been highly motivated. This she felt would make a good part of a costume design project, though Primary Source drawings should have been addressed. She felt the Stage Designs I had submitted to her were confidently handled and the project would make a very interesting and successful Junior Certificate submission. Again she felt that Primary Source drawings were needed. A Graphics project from the two previous projects would be quite successful, she felt, and an awareness of the unity of the theatrical arts and designers all working on the same brief and theme to produce various art forms would be successfully achieved.

The outline of the 'Theatre Design' option I had submitted, she felt was quite thorough, and she particularly liked the cross-curricular possibilities highlighted for subjects like English or Drama. She felt that the sources for these projects should be outlined in this brief e.g. Primary sources, Secondary sources etc.

To conclude, she was pleased to see someone highlighting the need for further emphasis of this area. Ms. Burns final comments were very encouraging and supportive. She felt the area of 'Theatre Design' should be encouraged and supported by the Department.

CHAPTER V
SUMMARY AND RECOMMENDATIONS

As has been shown 'Theatre Design' is a broad, exciting option on the Junior Certificate Art, Craft and Design Syllabus which is generally unexplored. Looking at examples of foreign educational syllabi for the arts, we find theatre an integral part of their arts curricula. The Irish approach to arts education has taken a huge progressive leap with the introduction of the Junior Certificate Programme, and on that a 'Theatre Design' option. However, despite its inclusion in the Department syllabus, 'Theatre Design' is never one of the options printed on the Exam Brief for teachers and students circulated in October of the exam year (See Appendix G). This failure to include 'Theatre Design' as a primary option makes it inaccessible and awkward for students to participate in. The option involves submitting a project outline to the Department for approval. Instead of making such a versatile option accessible and attractive to teachers and students it is pushed aside with obstacles blocking its accessibility.

As the Chief Art Inspector highlighted "very few schools take up Stage Design". This could be due to the lack of teacher education in this area. The syllabus outline for teachers of the Junior Certificate includes outlines of the requirements for printmaking, painting and photography, among others, but not for the 'Theatre Design' option. As a form of remedy to this neglect I have proposed an outline of the 'Theatre Design' option for teachers to fully understand the diversity of this area.

Theatre design and education of the theatrical arts deserves more attention. Never can we expect to have recognised degree courses in the theatrical arts until our educational system starts to lay the groundwork at secondary level. The opportunity is here, in the 'Theatre Design' option of the Junior Certificate Art, Craft and Design Syllabus, it should be fully utilised and encouraged.

OUTLINE OF 'THEATRE DESIGN' OPTION

Theatre has a long history dating from the Ancient Greeks to the present day aswell as a strong cultural basis in Irish society. The student should develop an understanding of the many varied roles of artists and designers involved in the theatre. There are three distinct areas in which visual artists work within the theatre :

1	**ARTIST**	Set Artwork (often involving other crafts)
		Model Making
		Make-up artist
		Body Painting
2	**CRAFTSMAN**	Dress making involving costume construction, print and embroidery...
		Mask/Headgear and Accessory Making
		Props
3	**DESIGNER**	Set Design
		Graphic Design - Poster, Programme, Tickets
		Costume Design
		Lighting

An awareness of the technical and performance arts should also be developed. The thematic link between these artists is formed by the subject of the production. Primary and Secondary sources should be used for research with strong emphasis on the design process being essential.

Support Studies should involve the history of theatre up to and including contemporary theatre, as well as developing an awareness of the cultural basis of theatre in our society. It would be very beneficial to attend a theatrical production, if possible. This could possibly lead to cross-curricular activities with English, Drama and Dance classes.

APPENDIX A

4. COURSE STRUCTURE

4.1 The core syllabus

<u>Drawing</u>

Observation/analysis	]	Drawing	]
Recording	]		]
			]

<u>Two-Dimensional</u>
<u>Art, Craft & Design</u>

Image making	]	Painting	]
Image manipulation and	]	Printmaking	]
development	]	Basic photography	]
Lettering	]	Graphic design	]
Lettering and image	]		]

<u>Three-Dimensional</u>
<u>Art, Craft & Design</u>

Additive	]	Modelling/Casting	]
Subtractive	]	Carving	]
Constructional	]	Construction	]

Art and Design Elements and Support Studies

The core syllabus is described in more detail in sections 5 - 7.

4.2 Options

In addition to the **core syllabus** a minimum of one **option** for Ordinary Level, and two for Higher Level students, will be studied. The treatment of each option should reinforce and develop the core experiences.

<u>Choice of options from the following</u> (each option to include Drawing and Support Studies as relevant):

Animation	Film-making	Screenprinting
Art metalwork	Graphic design	Soft sculpture
Batik	Jewellery making	Strip cartooning
Block printmaking	Leatherwork	Tapestry
Bookcrafts	Mixed media sculpture	Theatre design
Calligraphy	Modelmaking	Toymaking
Carving	Modelling/casting	Traditional crafts
Computer graphics	Packaging	(e.g. lace, hedgerow
Embroidery	Photography	basketry etc.)
Fabric print	Pottery/ceramics	Videomaking
Fashion design	Puppetry	Weaving

4.3 In teaching any option, the appropriate design process, including drawing and visual research, and the relevant Support Studies must be part of the learning situation.

APPENDIX B

Sinéad McDonnell
43 Dunree Park,
Malahide Road,
Dublin 5

January 30, 1997

Dear Sir/Madam

I am a final year student in the National College of Art and Design, persuing a course in Art Education. As part of my final year submission I am exploring the treatment of theatre within our education system, with particular attention to the theatre crafts of costume, stage design and graphic design. I am currently working on an art project concerning the area of stage design with a 2nd Year group of students, and would appreciate it if you could outline for me the requirements of the 'Theatre Design' option on the Junior Certificate syllabus.

This is an area I feel is often overlooked in education and I am very happy to see its inclusion on the Junior Cert syllabus, however there is no outline concerning requirements for submissions on this option. Does this option merely cover stage design, or does it include the areas of costume design, graphic design and 3D stage model construction.

I eagerly await your response to my query and would appreciate it if you could give me any indication of how many students (or percentages) take the 'Theatre Design' option as opposed to, for example, Graphic Design or Block Printmaking.

Yours Sincerely

APPENDIX C

SUPPORT STUDIES

YOU WILL NEED

* 1 A4 Envelope folder

☆

The contents of this folder should be used for inspiration, to give you ideas and provide you with reference material during your project

The contents of this folder should also provide a store of information, for use in Support Study Sheets on the completion of projects

TO BE STORED IN YOUR FOLDER

*File and date all worksheets to build up a store of information on various art areas
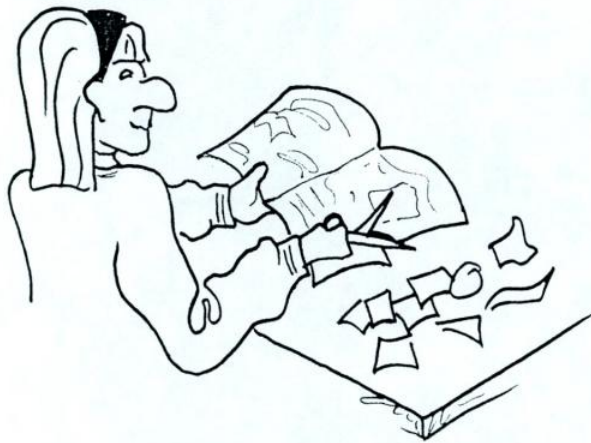
*Constantly collect items relating to what has been done in class and keep for future use

*Keep all research material used for projects, as reference during project and for future use

MAKING LINES

2 Find an object from your list and make a careful line drawing of it in the box BELOW. Experiment (on a rough page) with your drawing instrument to find out the different lines you can make.
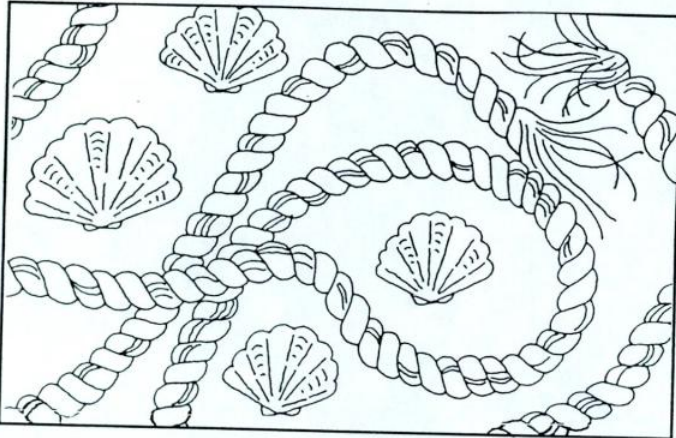
1 If you look around you will see many things that can be drawn by using a line or group of lines. When you see or think of examples, add them to the list below.

Woodgrain	

3 Look through magazines and other sources and find examples of various lines. Stick them in the space provided BELOW.

Name.................................... Class...................................

STRAIGHT

CURVED

SPIRAL

ZIG ZAG
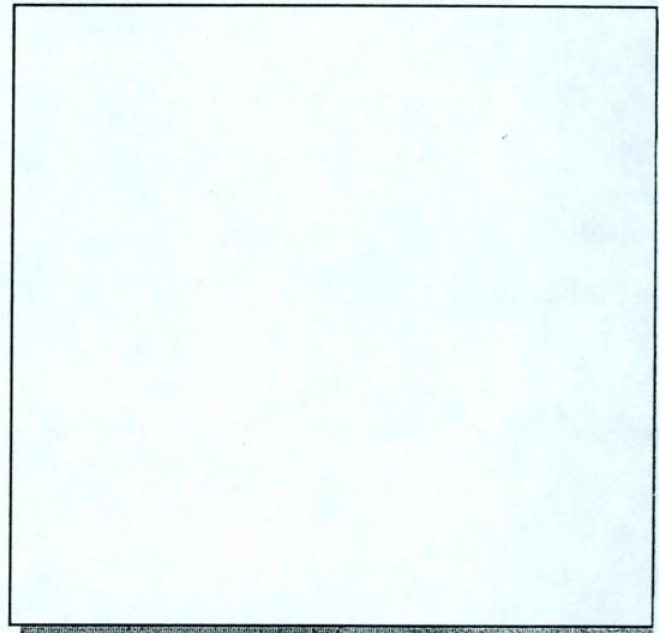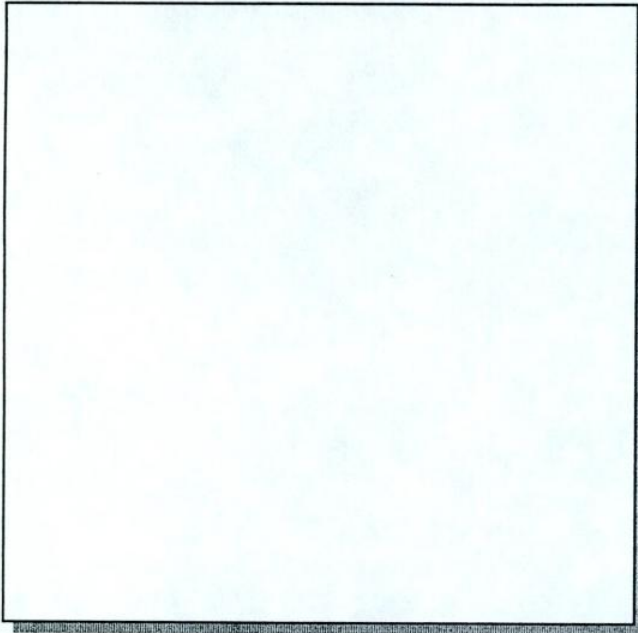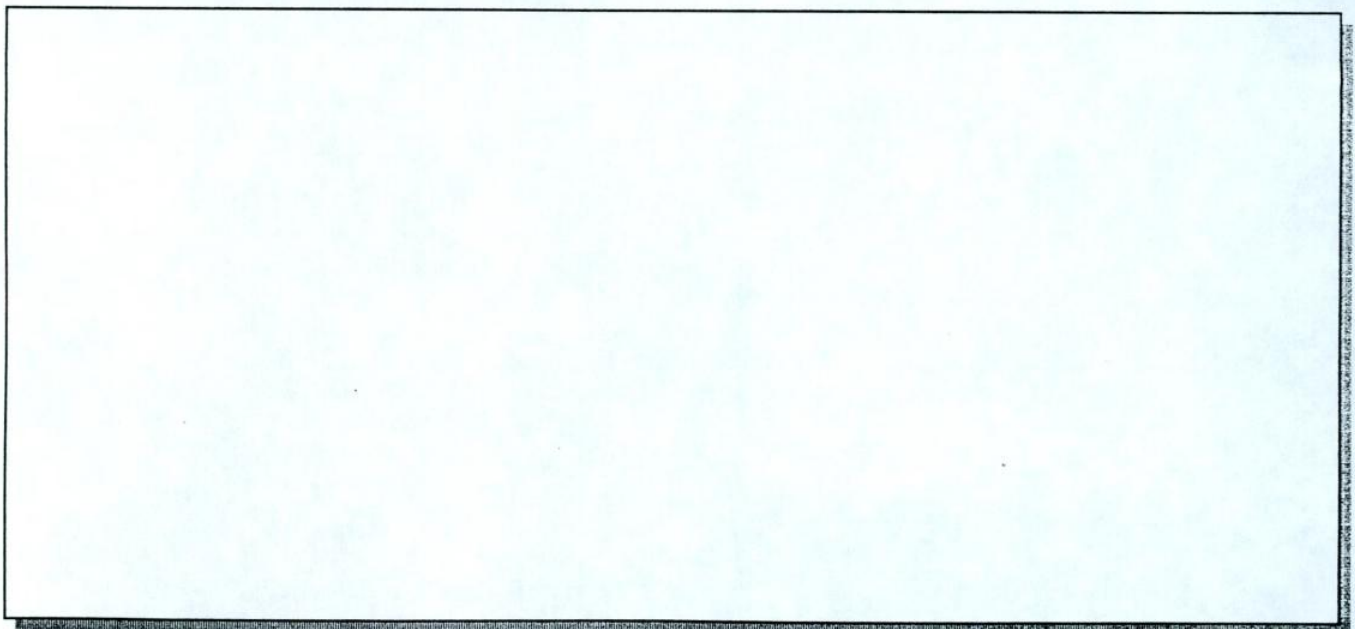
SHAPES

Windows	

1 If you look around you will see many things that can be drawn by using simple shapes. When you see or think of examples, add them to the list.
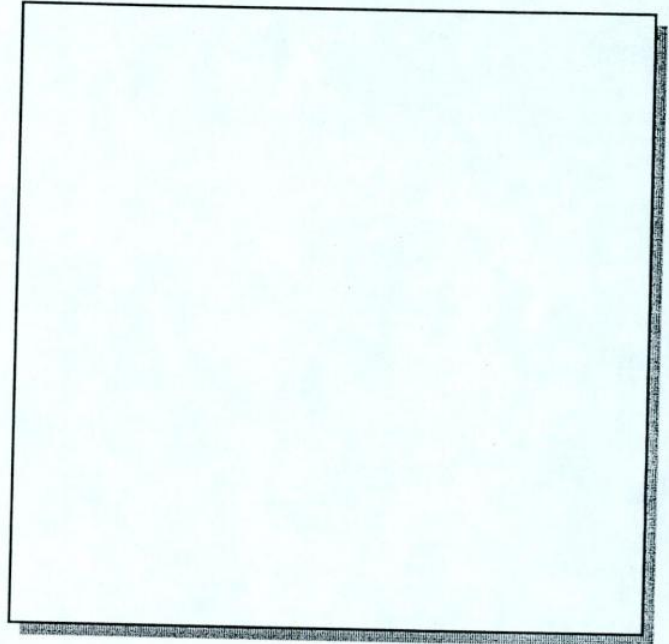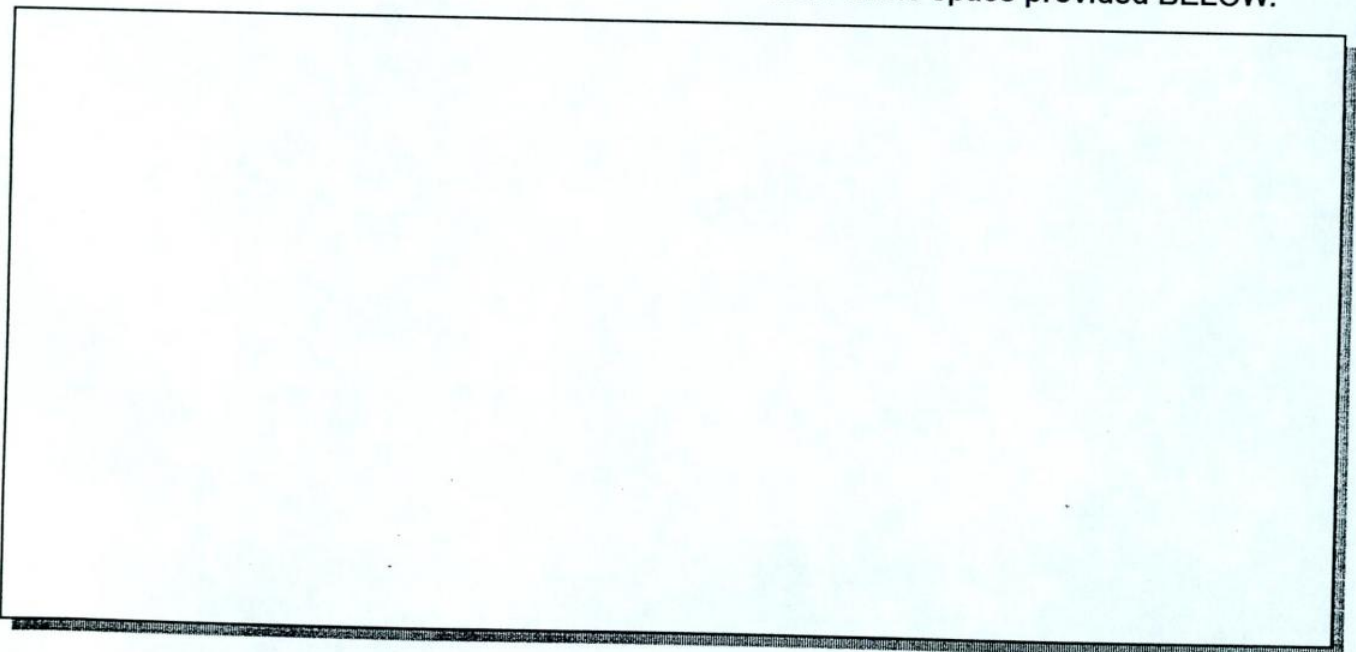
2 From your list, or other source, illustrate an example of an object with Irregular shapes and an example of an object with Regular shapes in the boxes provided.

3 Look through magazines and other sources and find examples of various shapes. Stick them in the space provided BELOW.

TEXTURES
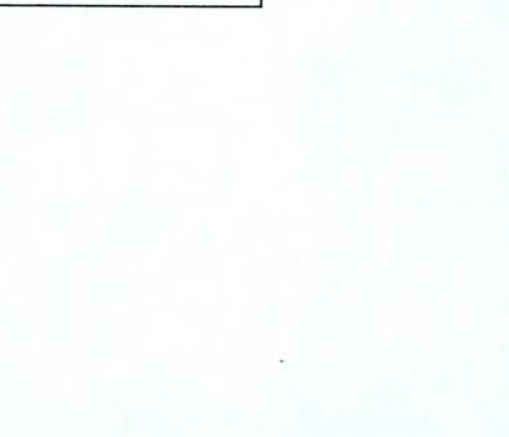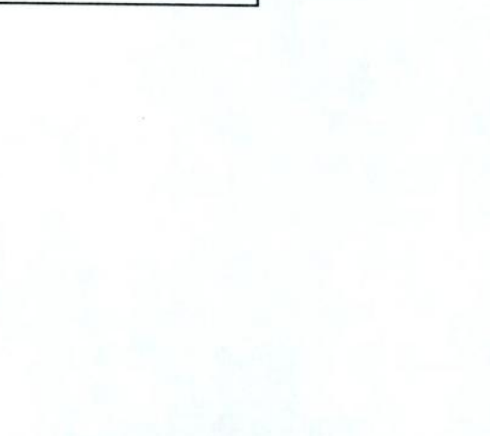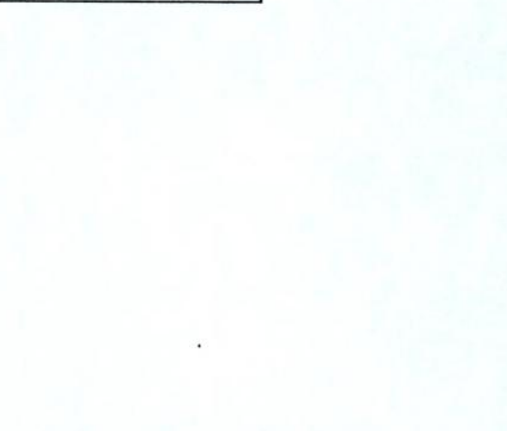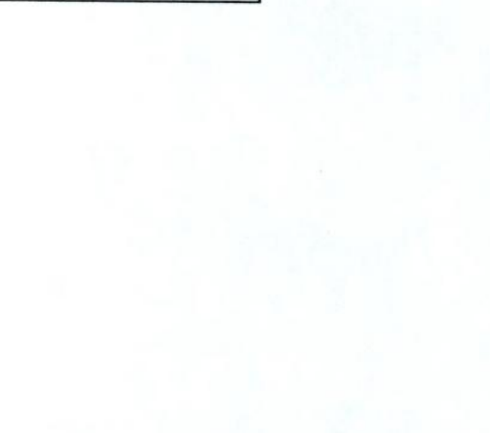
Soft - Carpet	

1 If you look around you will see many different forms of texture. When you see or think of examples, add them to the list.

2

* Walk a bit ..... stop ..... close your eyes and turn around ....

* Open your eyes ..... look down at the ground ..... what do you see?_____

* Touch it ..... how does it feel ?_____

* Take a rubbing or sketching of the texture you have found - in box A

* Search out 4 different types of surface texture and take rubbings using a crayon or pastel, filling each box. Describe using 1 word the texture of each surface in the boxes provided.

A

3 Look through magazines and other sources and find examples of various textures. Stick them in the space provided BELOW.

COLOUR WHEEL

YELLOW

ORANGE

GREEN

PURPLE

RED

BLUE

TONAL SCALE

1 Yellow	1 Yellow + 1 Red	1 Yellow + 2 Red	1 Yellow + 3 Red	1 Red

1 Create a composition (as though a view finder section) of a rainbow, using the colours from the WARM colour range, in the box BELOW.
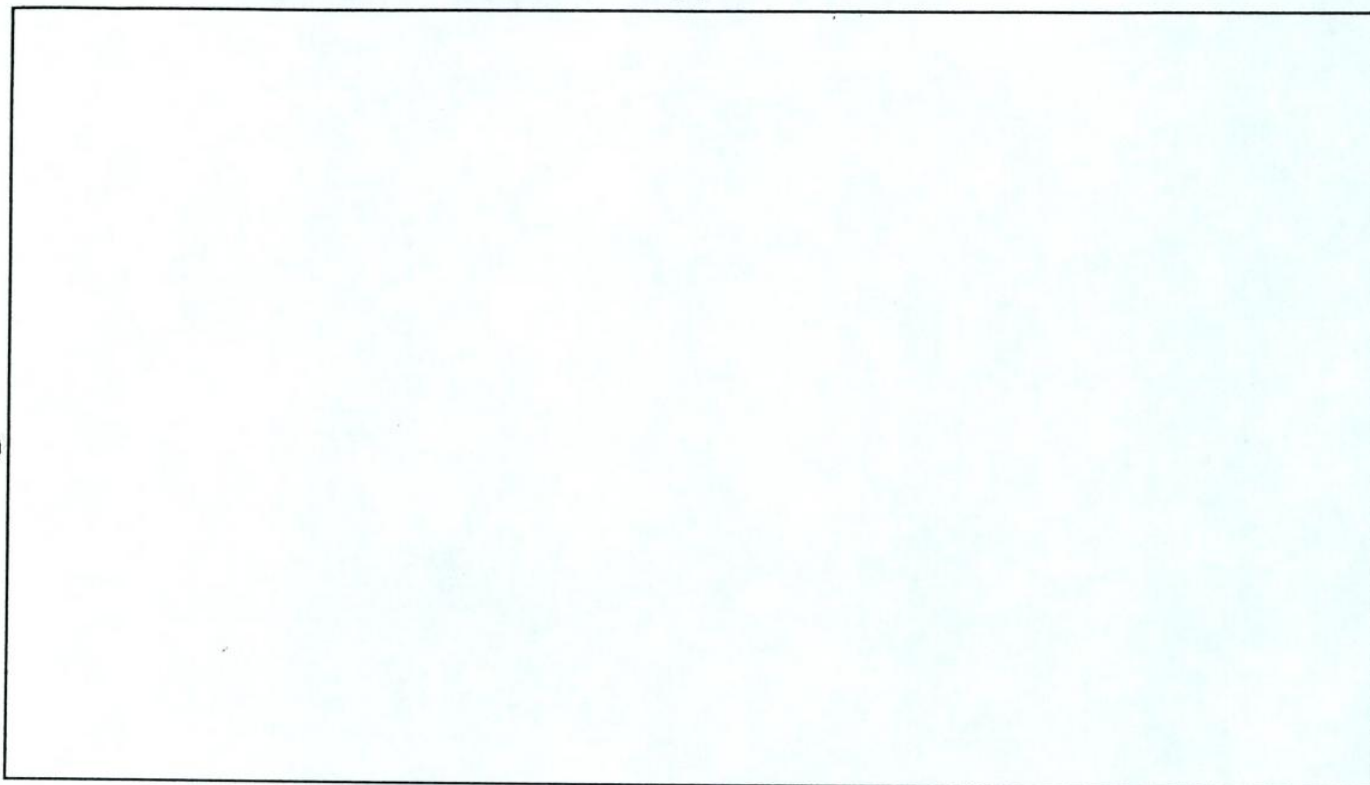
2 Create a composition (as though a view finder section) of a rainbow, using the colours from the COOL colours range, in the box BELOW.
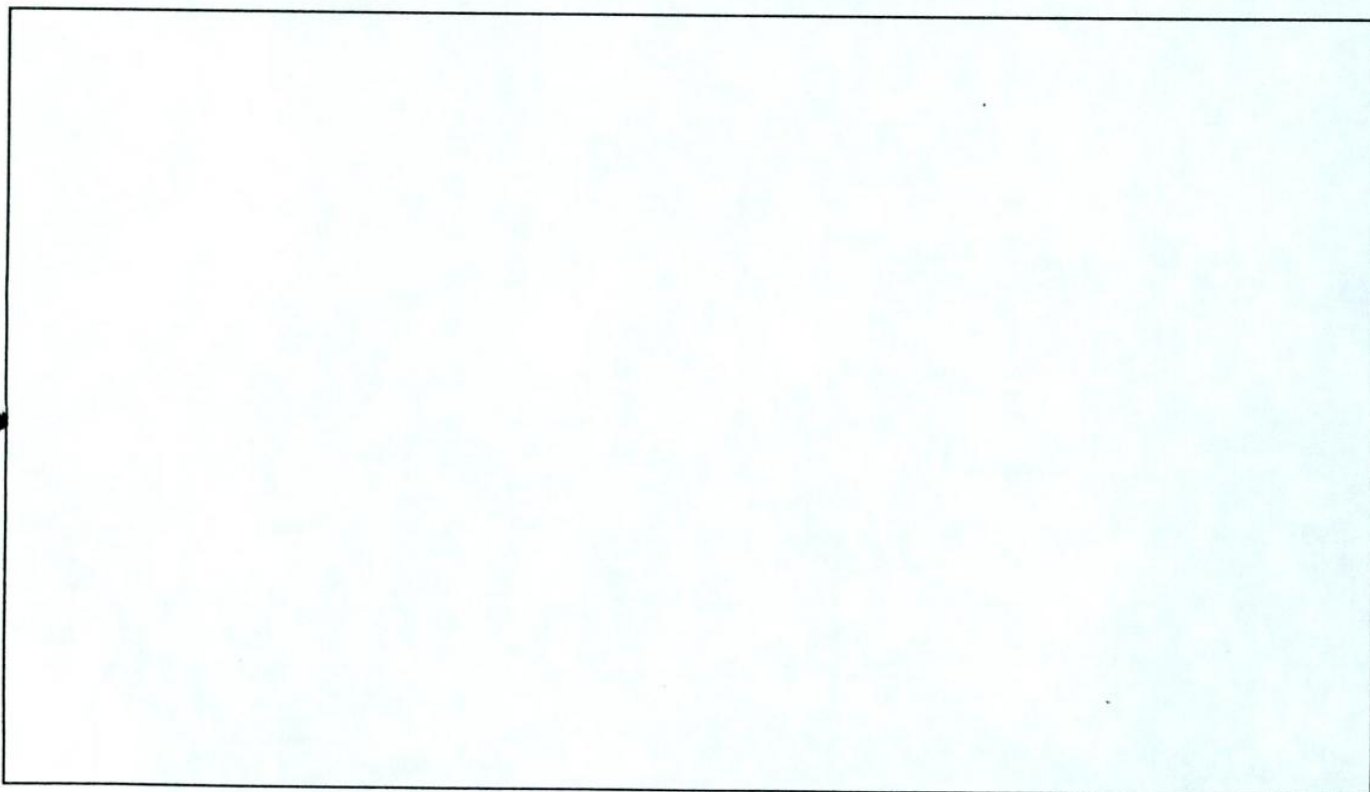
LINE

VINCENT VAN GOGH : STREET IN SAINTES - MARIES

TEXTURE

THE START OF THE CHESTNUT TREE
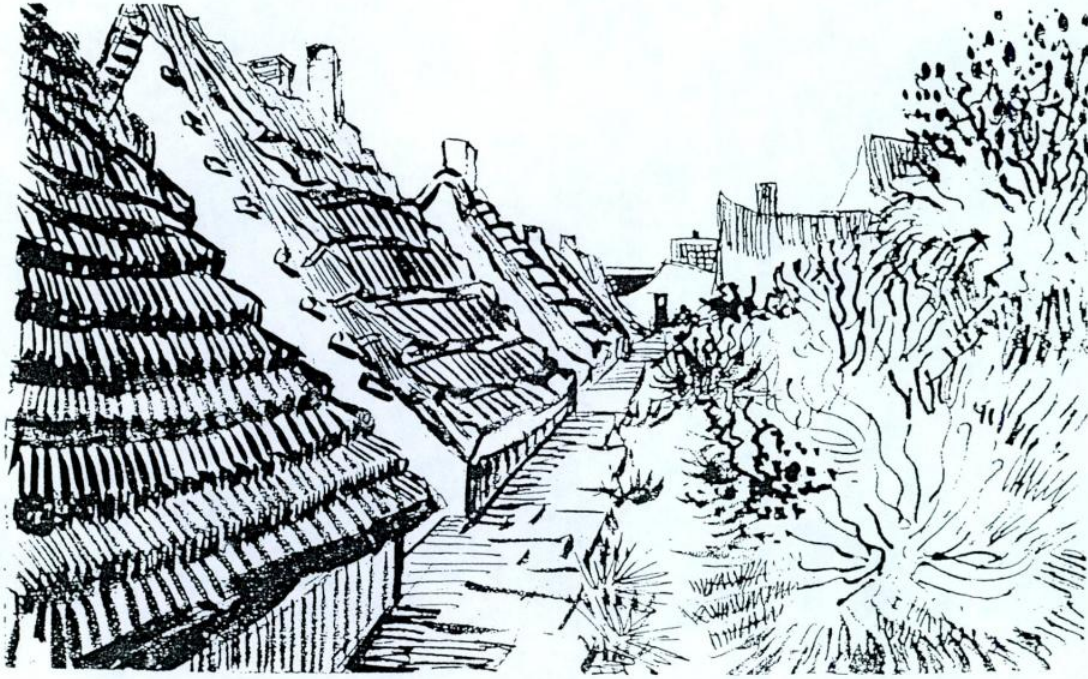
MAX ERNST

LEAVES : LANDSCAPE WITH TREES

APPENDIX D

MASKS IN OUR SOCIETY

THE FIRST TYPE OF MASK WAS FACE AND BODY PAINTING - USED IN RITUALS TO AID HUNTERS AND WARRIORS. THIS DEVELOPED INTO MAKING A SECOND FACE OR MASK. THESE MASKS WERE SUPPOSED TO HAVE POWERS WHICH WERE TRANSFERRED TO THE PERSON WHO WORE IT. PEOPLE BELIEVED IN THE MASK AND ITS POWERS, IT HID THE HUMAN PERSON BEHIND IT AND REVEALED THE SUPERNATURAL. MAN BELIEVED MASKS AND DEMONS WERE CLOSELY LINKED. THEY BELIEVED THAT MAN WOULD ADOPT THE DEMONIC POWERS WHEN HE WORE THE MASK.
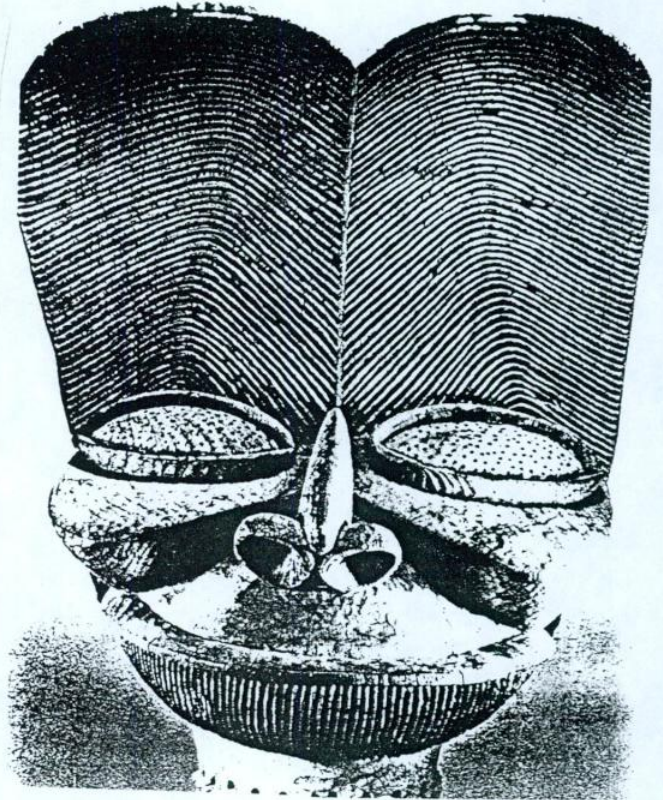
ORIGINALLY THESE MASKS WERE LINKED WITH DEATH. THEY BELIEVED DEATH WAS A SUPERNATURAL EXPERIENCE. THE ONLY NATURAL DEATH WAS IN BATTLE OR HUNTING. ANIMAL MASKS WERE WORN IN HUNTING RITUALS BEFORE THE HUNTERS WOULD LEAVE THEIR TRIBE.

TODAY MASKS NO LONGER HOLD SUPERNATURAL POWERS IN MODERN SOCIETY THOUGH MASKS ARE STILL WORN FOR RITUALS IN PRIMITIVE SOCIETIES. MODERN SOCIETY USES MASKS ON FESTIVE OCCASIONS TO RECALL THE DAYS OF DRUIDS AND DEMONS AND TO CELEBRATE VARIOUS CEREMONIES e.g. HALLOWE'EN AND MARDI GRAS.

MASKS IN THE THEATRE

Ancient Greece and Rome

THE ORIGINS OF THEATRE CAN BE FOUND AMONGST THE VERY EARLIEST COMMUNITIES. ANCIENT CIVILISATIONS HELD RELIGIOUS AND CEREMONIAL RITUALS IN WHICH SONG AND DANCE PLAYED A HUGE PART. THE AUDIENCES AT THESE RITUALS TOOK ACTIVE PART IN THE CEREMONY WHILE REMAINING FOCUSED ON THE -USUALLY MASKED- DRUID / PRIEST. THESE THEATRICAL PERFORMANCES ARE VERY DIFFERENT TO THE THEATRE OF TODAY. THE FIRST TRUE THEATRES WERE ESTABLISHED IN GREECE AROUND THE 5TH CENTURY BC.

THE FIRST GREEK TRAGEDY ACTORS WERE DRESSED IN ELABORATE ROBES OF BRIGHT COLOURS OFTEN DECORATED WITH EMBROIDERY. LATER THESE COSTUMES CHANGED TO PADDED SUITS WITH HIGH BOOTS AND HEADDRESSES. ANCIENT CIVILISATIONS HAD BELIEVED MASKS HELD SUPERNATURAL POWERS PASSED TO THE WEARER. FOR THE GREEKS A MASK INDICATED THE SEX, MOOD AND STATUS OF A CHARACTER. AS MEN PLAYED ALL THE ROLES - EVEN FEMALE - IT WAS NECESSARY TO WEAR MASKS TO INDICATE THE GENDER OF THE CHARACTER. THESE MASKS ALSO ALLOWED A FEW ACTORS TO PLAY SEVERAL ROLES EACH AS THEIR CHARACTER WOULD CHANGE WITH THE MASK. COMEDY ACTORS - OFTEN ACROBATIC CHARACTERS - NEEDED LIGHT WEIGHT MASKS - THESE WERE MADE OF CORK AND LIGHT WOODS. TRAGEDY ACTORS AND DRAMATISTS WORE CERAMIC AND STONE MASKS.

Italian Renaissance

BY THE MID 16TH CENTURY THEATRE HAD CHANGED CONSIDERABLY. SINCE THE MIDDLE AGES A NEW FORM OF THEATRE HAD EMERGED WHICH DEMANDED NEW THEATRE BUILDINGS. OPERA BECAME A THRIVING THEATRICAL STYLE IN ITALY AND PAINTED SCENERY BECAME THE DEMANDED FORM OF SETTING. A NEW COMIC THEATRE APPEARED - THE COMMEDIA DELL'ARTE. SEVERAL ACTORS WITHIN A THEATRE COMPANY WOULD IMPROVISE TO A SELECTED THEME - ALL OF THEIR PERFORMANCES WOULD BE ON COMMON THEMES AND SUBJECTS. THE ACTORS HAD PARTICULAR CHARACTERS THEY ALWAYS PLAYED e.g. IL CAPITANO, ARLEQUIN AND PANTALON. THESE CHARACTERS ALWAYS WORE MASKS TO SUIT THEIR CHARACTER. THE PANTALONE CHARACTER IS VERY DISTINCTIVE WITH A HALF MASK COVERING THE EYES AND NOSE WITH A LARGE HOOKED NOSE.

le maschere italiane

Arlecchino   Balanzone   Ballerina   Bellarme   Brighella

RESEARCH MATERIAL

JIM FITZPATRICK

ASTERIX THE GAUL

MAKING A MASK / HEADDRESS

1 MAKE A FRAME OF WIRE OR CARD

2 USING PAPIER MACHE

You will need

1 Constructed frame
2 Wall paper paste
3 Newspaper torn in strips

Directions

A) Make up the paste

B) Dip the newspaper into the paste. Remove excess paste when lifting out

C) Place paper over the frame
You may need to trim the paper in places to create curves and folds

D) Dry each layer as you apply and build up several layers of paper until solid

3 USING PLASTER OF PARIS

1) Dip the plaster of paris strips in water and apply as with papier mache.   Plaster of paris dries very quickly

APPENDIX E

GREEK AND ROMAN THEATRE

GREECE

The earliest form of known entertainment in Europe was the Olympic Games and Theatres of Ancient Greece.

Olympics

The first games were held in 776BC in honour of Zeus the father of all Gods and man. They took place in Olympus and were held every 4 years.
The Greeks began counting their years from the beginning of the Olympic Games just as we do from the birth of Christ.

Theatre

The first theatre performances were held as religious festivals in honour of Dionysus the God of wine. Men sang and danced in the 'orchestra'.

Drama later developed as actors began to tell stories through song. Women could not be actors so their parts were played by boys. Dramas were rarely performed but when they were it was an all day event. In the morning there would be a Tragedy and in the afternoon a Comedy.

A typical Greek theatre was a semi-circular auditorium set into the mountain with an open view of the countryside in front. Passages led viewers to their seats. There was a circular orchestra and the stage was low down.

The Arts

In the early days of religious festival performances the mask would have hidden the earthly person transforming them into a spiritual character. The audiences believed in the power of the mask
Later actors wore padded costumes and masks to show their gendre and mood. The mask would disguise the person and create the character. Moods and emotions were expressed through masks as well as good and evil...

There was no scenery used as the real open countryside provided a backdrop to the scenes.

ROME

In the Roman empire there were three main buildings for entertainment.
Theatre
Amphitheatre
Circus

Theatre

The Roman theatre is different to the Greek theatre as it is a free standing building with arched entrances all around its exterior wall. It has a semi-circular orchestra with a high wall behind the stage blocking the view of the countryside.

Amphitheatre

An amphitheatre is an outdoor oval or round building with tiered seating around an open space where performances were presented.
An elipse with an oval arena used for :
Gladiator games - similar to todays gladiators
Venations - men fighting beasts
Early on these buildings had been used for prisoners to fight each other to death. There was space under the arena floor for storing animals and scenery which they had begun to use.

Circus

The largest of all the Roman entertainment buildings hosted Venations and chariot races. Up to 12 chariots each drawn by 4 horses could compete in the biggest of these rings. Seating was along the 2 long sides and one curved end the other end was used as starting gates. In the centre was the SPINA which was highly decorated. The 7 fish / eggs marked the number of laps completed.

The Arts

Props, costumes and masks were used in a similar way to Greece.
Scenery had begun to be used in the Amphitheatre for Gladiator games.
The chariot races in the Circus hosted ornately dressed charioteers which dressed in almost a costume like style for the spectacle being performed.

ANCIENT THEATRE BUILDINGS

GREEK THEATRE
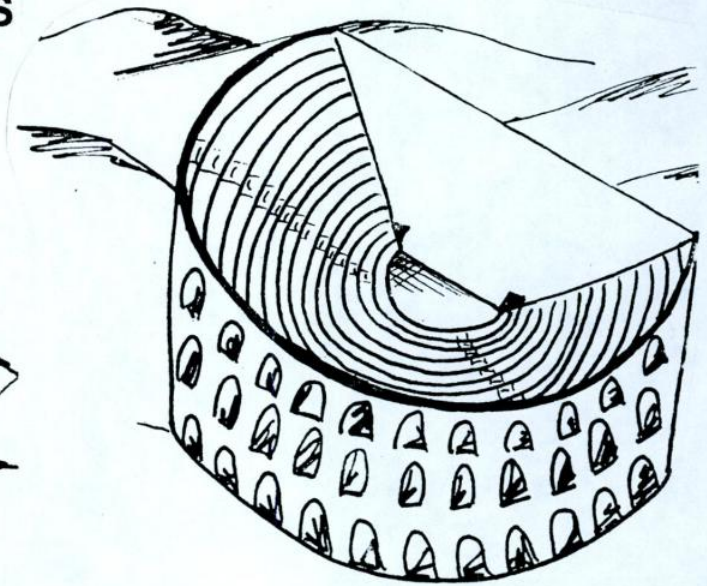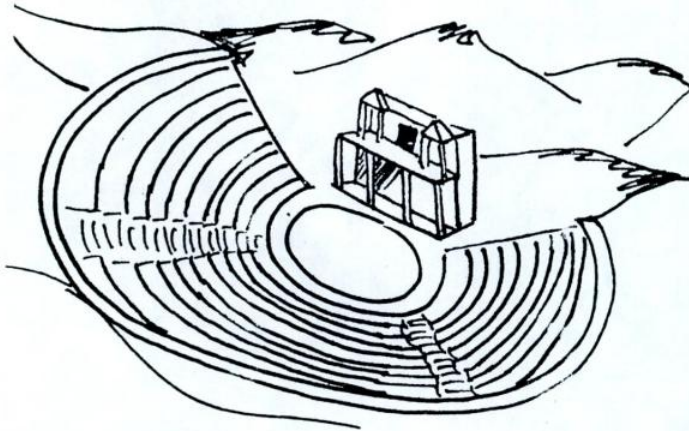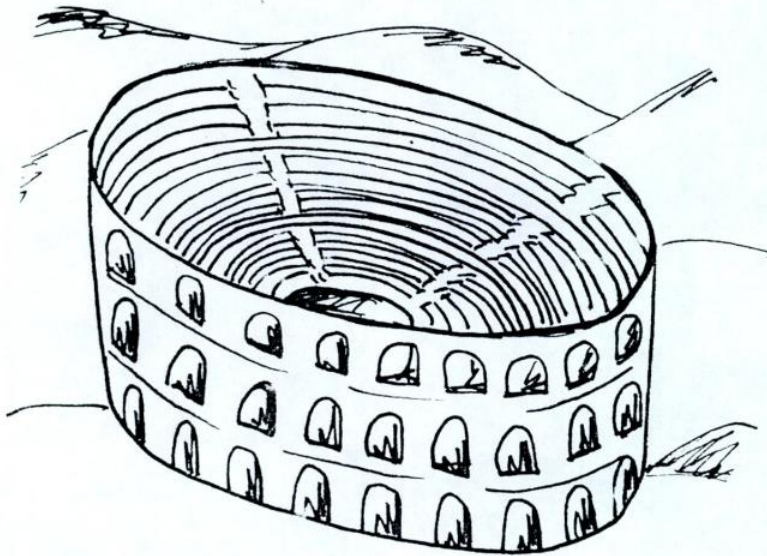
ROMAN THEATRE

AMPHITHEATRE AWNING

ROMAN AMPHITHEATRE

ROMAN CIRCUS

EPIDAUROS THEATRE GREECE

DELPHI THEATRE GREECE

COLOSSEUM ROME
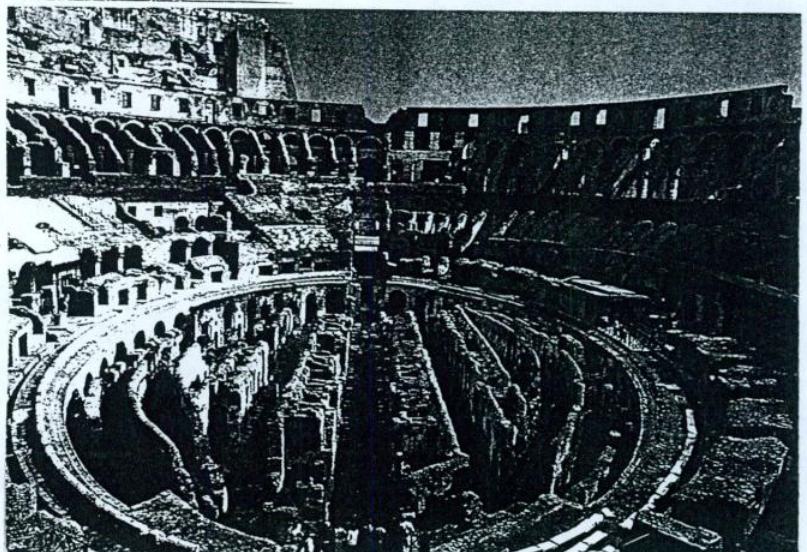
COLOSSEUM INTERIOR

ITALIAN RENNAISSANCE THEATRE

By the mid 16th Century the Italians had begun to revive classical Roman architectural styles. With this research came a rebirth of the classical drama. They realised that the stages they had been using - medieval stage (in churches and on openair platforms) - were unsuitable for classic drama. The work of a classical Roman architect was rediscovered and this brought about a new Roman theatre style of architecture.

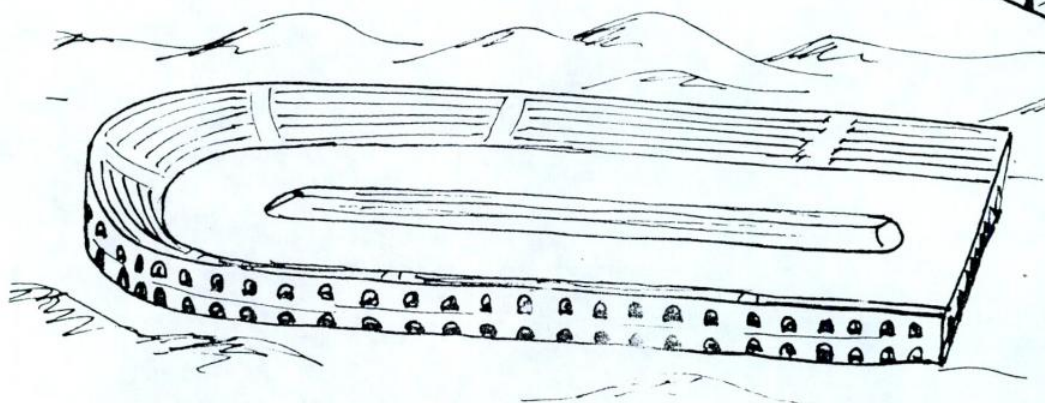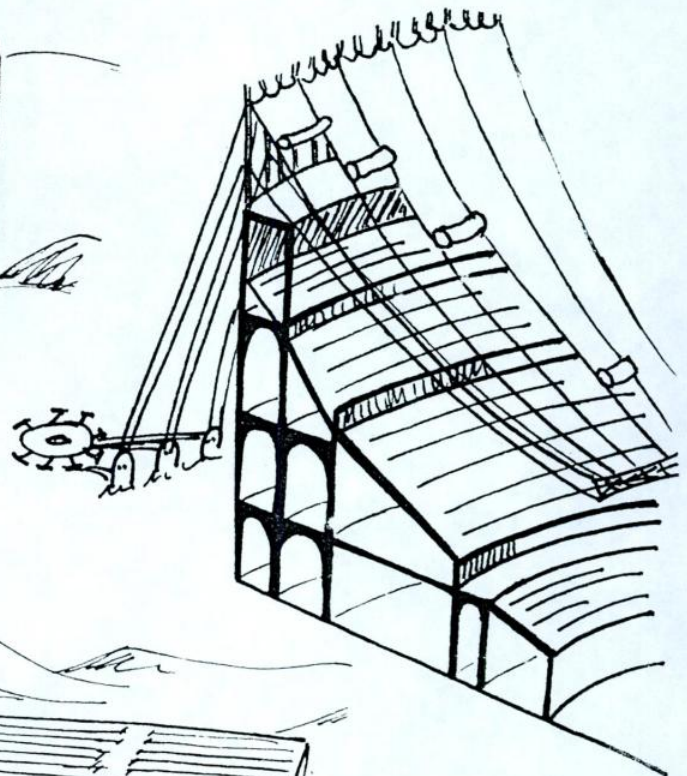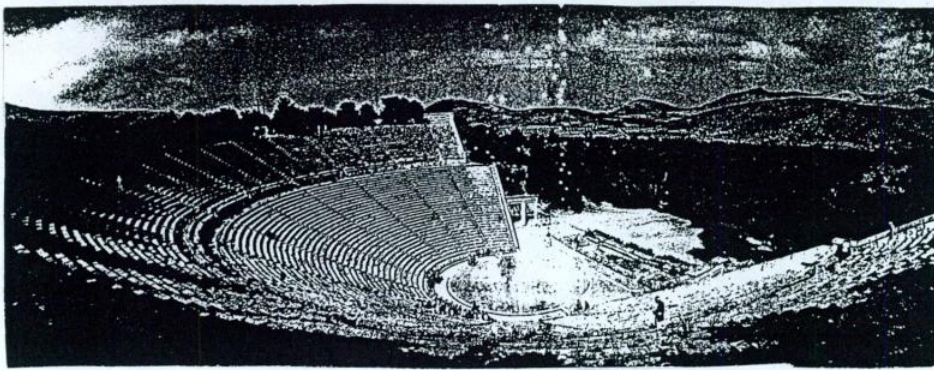Renaissance theatre saw the development of a proscenium arch which began as an arch dividing a room into acting area and auditorium. Opera became an important part of Italian theatre, with mythological and legendary themes. With the arrival of the opera house came the dawn of painted scenery.
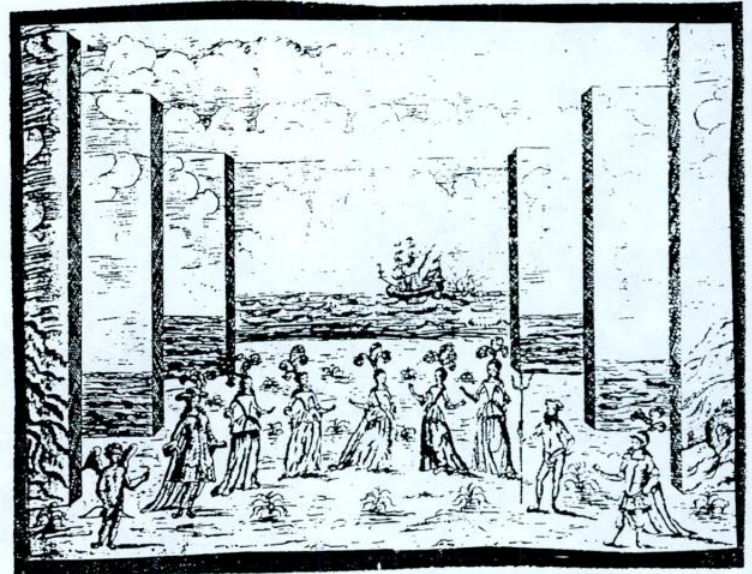
A new comic form appeared, the **commedia dell'arte**. Having established a plot and subplot, the cast would improvise the entire play. These companies of actors performed plays on a common theme containing similar characters - each actor always played the same character and adapted their role depending on the play. These basic characters were familiar to the audience, a young lover, an Arlequin, Pantalone and Il Capitano among others.

Serlio, an author of books on architecture, was the first scenic artist to publish his designs in a book on architecture in 1545, these designs included perspective and the introduction of a backcloth and wings. His ideas quickly spread throughout Europe.
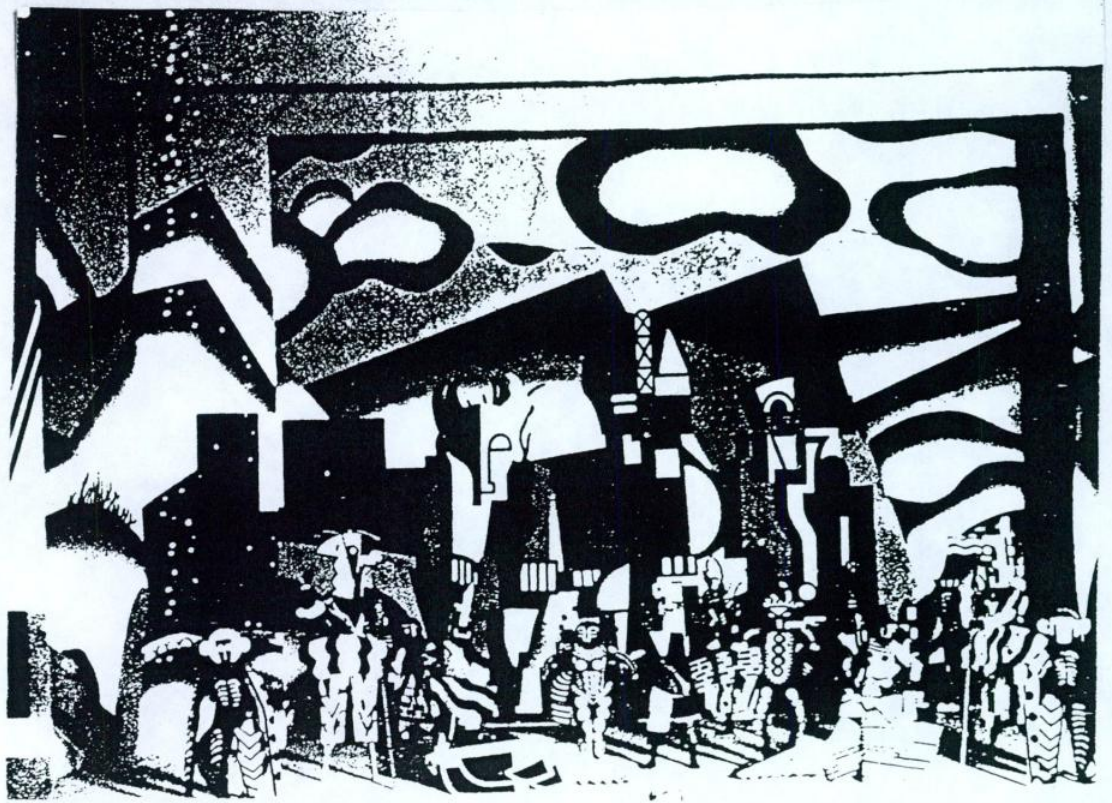
FERNAND
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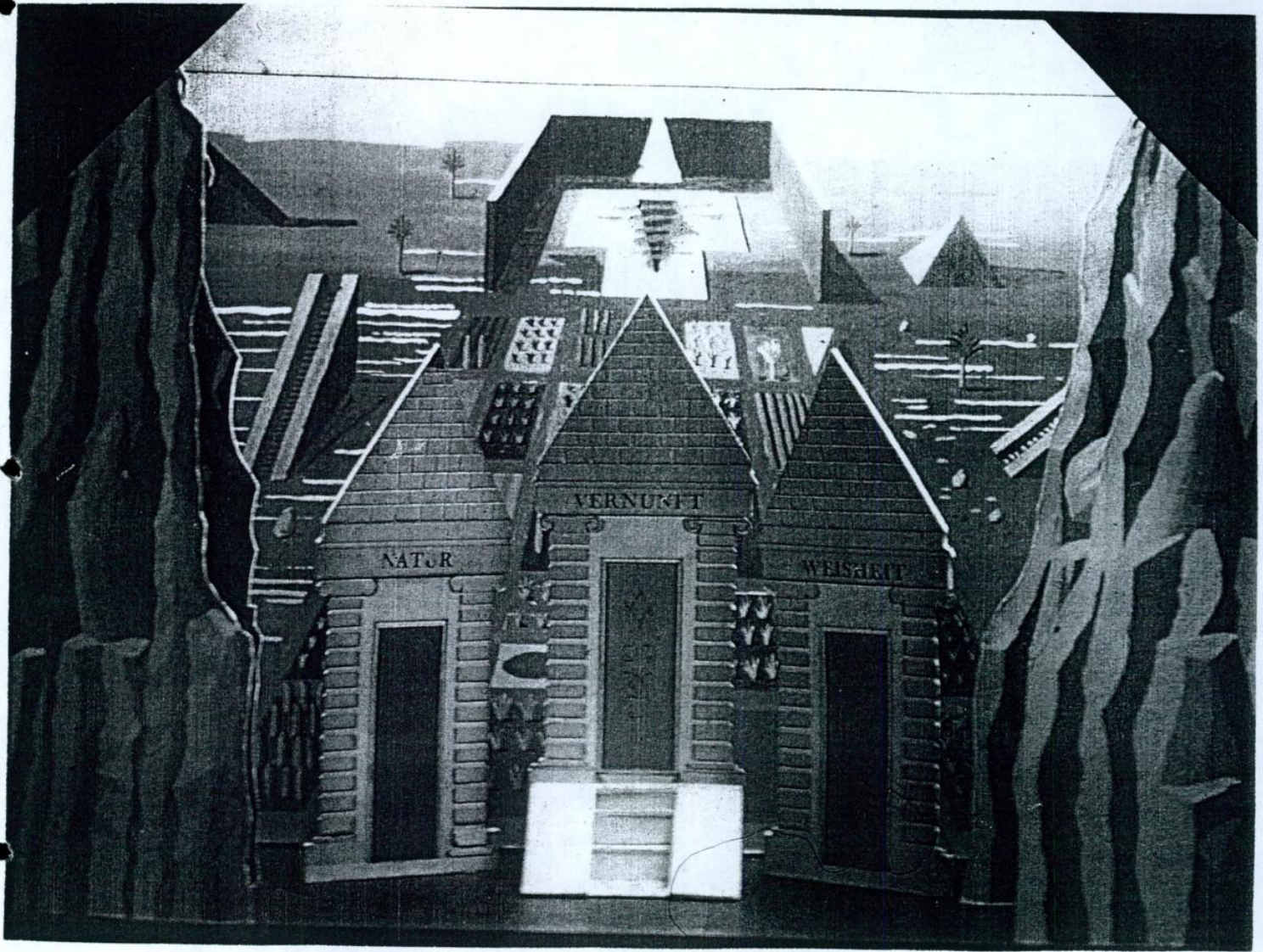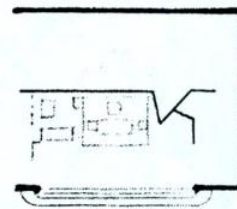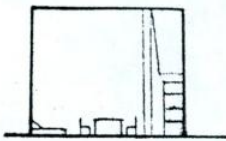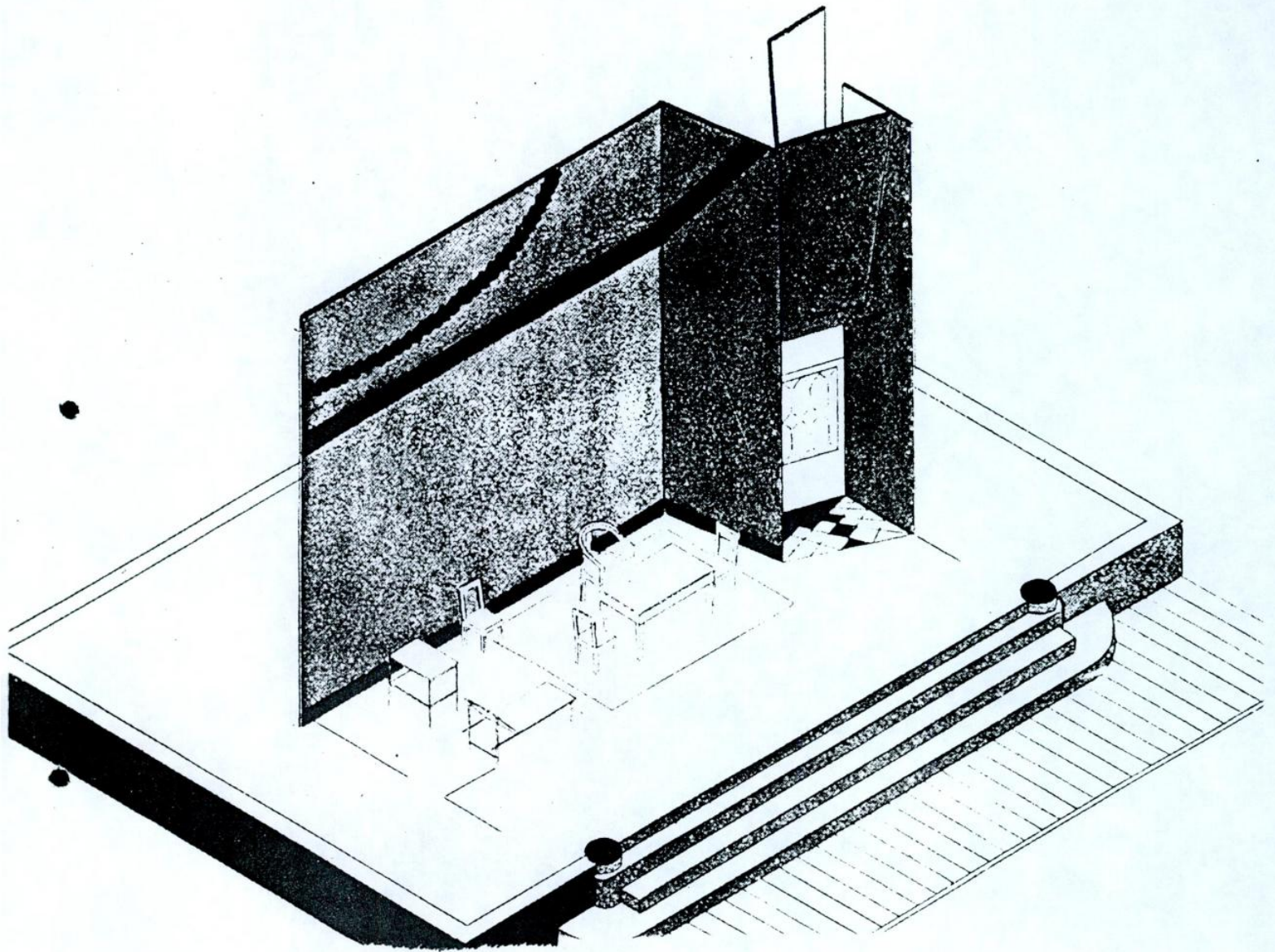
APPENDIX F

Sinéad McDonnell
43 Dunree Park,
Malahide Road,
Dublin 5
01 - 8481679

March 22, 1997

Dear Ms. Burns

Firstly I must thank you for your speedy response to my enquiry concerning the 'Theatre Design' option on the Junior Certificate syllabus. Having explained to me the process in which schools submit an outline of what they can do, on this option to the Department, I decided that the best way for me to verify the validity of my schemes would be to submit them to you.

I feel it is important for students to be introduced to the wide variety of theatrical arts, apart from performance and literature. To accomplish this I have devised three sequential schemes based on a common theme to incorporate the areas of costume design, stage design and graphic design.

On the following pages I have included an outline of the schemes completed with a 2nd Year group and samples of finished student work.

As part of my final year submission I have proposed to validate these schemes with Departmental input. I would appreciate it if you could tell me whether these schemes would meet with the Departments requirements. I hope you can outline any important areas I may have neglected to include and perhaps give an indication to the standard of work produced.

I have included a proposal for an outline of the 'Theatre Design' option, to be used by secondary Art Craft and Design teachers. I would appreciate any comments you may have on this proposal.

I eagerly await your response.

Yours sincerely

OUTLINE OF SCHEMES

The overall theme chosen for the schemes was 'Celtic Warriors, Myths and Legends'.

1. To introduce the work of the theatre costume craftsmen, a Mask / headdress project was completed.

BRIEF FOR PROJECT

Designing a hat / mask on the above theme for a character they have created. The piece must be obviously related to the theme and must be functional. Using the medium of paper mache or plaster of paris the piece must be constructed from a well planned 3 dimensional design.

CLASSROOM APPLICATION

* Students worked on a character design, based on a brain-storming exercises of the theme, and designed a mask / headdress for this character.
* Drawings were developed into 3D designs and colour plans.
* The construction process was documented as work progressed.

SUPPORT STUDIES

* Historical reference to the Celts and Irish mythology formed a starting point for this project.
* Reference to Jim Fitzpatrick formed a strong basis for Support Studies.
* An understanding of the history of mask making both in society and in the theatre was developed.

ILLUSTRATIONS

Student work - Completed masks.

2.   To introduce the work of the theatre designer and craftsman, a Stage Design / Model Construction project was completed.

BRIEF FOR PROJECT

Using the above theme and the character created for the mask / hat project, design an environment suitable for this character. This stage design must consider all the areas of pespective, form, texture and composition and will be brought in to a three dimensional card model.

CLASSROOM APPLICATION

*   Using their character as a starting point students brain-stormed ideas on environments.
*   This was then recorded as a composition. The composition was then translated into a 3D design for Stage Construction.
*   Introducing enlarging skills and scale, students then translated this design to a cardboard Model Construction.

SUPPORT STUDIES

*   To create a full awareness of the history of theatre we looked first to the theatre of the Ancient Greeks and Romans.
*   We then traced the significant changes in theatre architecture and crafts through the Middle ages and the Renaissance up to the present.
*   Parallel to this we looked at the cultural basis of theatre in Ireland from its first introduction in the 12th Century to the present with particular attention to the development of 'The Irish National Theatre Society'.
*   Various artists were discussed throughout to introduce the students to a variety of styles and techniques : Serlio, Gordon Craig, Salvador Dali, Pablo Picasso, Michael MacLiammoir, Robert Ballagh.

ILLUSTRATIONS

Student work - Card Model Construction.

3. **To introduce the work of the theatre Graphic designer, a Programme Cover project was devised BUT HAS NOT been completed.**

BRIEF FOR PROJECT

Using the above theme, the character and his environment, create a programme cover to be used for a production on this theme. This programme design must consider the areas of positive and negative, line, shape and composition and must incorporate in some way the character and his environment.

CLASSROOM APPLICATION

Though this scheme has not been completed, Graphic Design forms an important part of the theatre arts.

SUPPORT STUDIES

Students would include in support studies artists such as : Aubrey Beardsley, Toulouse Lautrec, Salvador Dali, Pablo Picasso and Robert Ballagh.

As part of the formulation in my thesis, I wish to propose an outline of the Theatre Design option for use by teachers - as would appear in the syllabus outlines for Junior Certificate Art, Craft and Design. I would appreciate it if you would comment on the outline I have proposed below.

OUTLINE OF 'THEATRE DESIGN' OPTION

Theatre has a long history dating from the Ancient Greeks to the present day aswell as a strong cultural basis in Irish society. The student should develop an understanding of the many varied roles of artists and designers involved in the theatre. There are three distinct areas in which visual artists work within the theatre :

1	**ARTIST**	Set Artwork (often involving other crafts)
		Model Making
		Make-up artist
		Body Painting

2	**CRAFTSMAN**	Dress making involving costume construction, print and embroidery...
		Mask/Headgear and Accessory Making
		Props

3	**DESIGNER**	Set Design
		Graphic Design - Poster, Programme, Tickets
		Costume Design
		Lighting

An awareness of the technical and performance arts should also be developed. The thematic link between these artists is formed by the subject of the production.

Support Studies should involve the history of theatre up to and including contemporary theatre, as well as developing an awareness of the cultural basis of theatre in our society. It would be very beneficial to attend a theatrical production, if possible. This could possibly lead to cross-curricular activities with English, Drama and Dance classes.

APPENDIX G

3D Studies

Develop an idea based on your starting point and carry it out in one or any combination of the following:

1. **Modelling**
2. **Carving**
3. **Construction**

The maximum size of the work-piece must not exceed 80cm in its largest dimension

Options

Continue with your chosen starting point as a basis to design and execute **TWO** options of your choice from the following list.

	Maximum size		Maximum size in any dimension
Batik	59x42cm (A2)	**Art Metalwork**	26cm
Block Printmaking	59x42cm (A2)	**Carving**	26cm
Etching	59x42cm (A2)	**Modelling/Casting**	26cm
Bookcrafts	59x42cm (A2)	**Packaging**	26cm
Calligraphy	59x42cm (A2)	**Pottery/Ceramics**	26cm
Embroidery	59x42cm (A2)	**Puppetry**	60cm
Fabric Printing	59x42cm (A2)		
Screenprinting	59x42cm (A2)		
Weaving	59x42cm (A2)		

It is essential that the maximum dimensions specified for the above options be complied with in each case.

Support Studies for 3D and Options

Support studies can be in visual and written form and should relate and reinforce this area of your project. The final selection of these should be mounted on a sheet of paper. Maximum sheet size 59x42cm (A2). Only one layer of artwork should be placed on each A2 sheet.

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