

MARKETING YOURSELF: HEADSHOTS

Course: Theatre Marketing

Class Length: 65 minutes

Instructor: Noah Taylor

Student Age: College/Undergraduate

Ideal Number of Students: 10-15

Primary Subject: Theatre

Classroom Type: In-person

"It's called a calling card because it's the first impression anyone has of you as an actor. You have to take it seriously." — Elizabeth Bunch, actor

DISCIPLINES ADDRESSED:

- Personal Marketing
- Headshot Photography
- Job Seeking

OBJECTIVES:

1. TSW understand the importance and the value/investment of a good headshot.
2. TSW be able to identify what makes a good headshot and apply this knowledge to choosing a headshot photographer and making image selections.
3. TSW understand how to best prepare themselves for a headshot session.

MATERIALS NEEDED:

Students should be prepared with note-taking materials (paper or digital) and writing utensils for every class.

ACTIVITY OUTLINE & TIME ESTIMATES:

1. As students enter the classroom, 5-10 headshots will be projected on the board along with the question "what makes a headshot 'good' or 'bad'?" TTW initiate and guide discussion on this topic and write appropriate student answers on the board. TTW then project new headshot examples one at a time for further critique **(15 minutes)**.
2. TTW present "dos" and "don'ts" of headshot photography. TTW present tips on how to prepare for a headshot session. **(10 minutes)**
3. TTW present a list of local headshot photographers, examples of their work, and any available pricing information. **(10 minutes)**
4. TTW assign and present requirements for Research Assignment #1: Actors **(10 minutes)**
5. TTW allow time for questions & answers regarding research assignment **(5 minutes)**
6. TSW use their personal devices to begin their search for actor websites for the research assignment **(10 minutes)**

TAKE-HOME ASSIGNMENT:

Research Assignment #1: Actors

In this assignment, TSW be tasked with independently researching 2 actors and presenting an assessment of their marketing, branding, and messaging. TSW compare and contrast their selections and evaluate their marketing strengths/weaknesses, demonstrating their understanding of marketing principles. TSW will make a five-minute oral/visual presentation to the class to present their conclusions and some marketing samples.

THREE ASSESSMENT QUESTIONS:

1. Why is it important to invest in a good headshot?
2. What principles can you use in choosing a headshot photographer and deciding which shot to purchase/submit to casting agents?
3. How can you prepare for a headshot session?

SOURCES

Jacobs, Leonard. "Headshots: The Actor's Calling Card." *Back Stage*, Sept. 2001.

COSTUME DESIGN

Course: Drama

Class Length: 50 minutes

Instructor: Noah Taylor

Student Age: 5th Grade

Ideal Number of Students: 20-25

Primary Subject: Theatre

Classroom Type: Virtual

DISCIPLINES ADDRESSED:

- Costume Design

OBJECTIVES:

1. TSW be able to explain the function of costumes in theatre.
2. TSW use color and composition to convey character through costume rendering.
3. TSW be able to recognize how costumes can affect audience understanding and interpretation of a theatrical experience.

MATERIALS NEEDED:

- Chromebook (or laptop, tablet)
- Access to Flipgrid
- Colored Pencils, Crayons, or Markers
- Handout with simplified croquis outline

ACTIVITY OUTLINE & TIME ESTIMATES:

1. TTW present information about costume design. (~10 minutes)
 - a. TTW ask the class: why are costumes important?
 - b. TTW ask the class to identify a show based on pictures of the costumes (Shrek)
 - c. TTW ask the class to identify a different story based on pictures of costumes (Goldilocks)
 - d. TTW explain that costume details (or design decisions) can be used to tell the story of the play
 - e. TTW ask again why costumes are important, with more specific questions:
 - i. What information should costumes tell you about a character?
 - ii. What are some of your favorite costumes that you've seen before?
 - f. TTW illustrate how a character can be costumed in different ways with different effects:
 - i. TTW show three variations of a pirate costume
 - ii. TTW show three variations of a wolf costume
 - g. TTW explain elements of costume design:
 - i. Color (what different colors mean)
 - ii. Texture (Fabric)
 - iii. Accessories
 - iv. Special Makeup
2. TSW watch the following videos. (~20 minutes)
 - a. Disney presents *The Lion King* ([here](#)) (1:52)
 - b. *The Lion King* Education series
 - i. Episode 5 - Discover the costumes ([here](#)) (5:12)
 - ii. Episode 6 - Masks and Puppets ([here](#)) (5:41)

- iii. Episode 3 - Meet the characters ([here](#)) (7:18)
3. TSW will select one of the following characters for which to create a costume design: (**~2 minutes**)
 - a. Rafiki
 - b. Mufasa
 - c. Simba
 - d. Nala
 - e. Scar
 - f. Zazu
 - g. Timon
 - h. Pumbaa
 4. TSW use their croquis and coloring tools to create a costume for their chosen character. TTW encourage students to make their designs colorful and detailed. (**~10 minutes**)
 5. TSW use Flipgrid to present their costume design to the class. (**~2-4 minutes**)
 6. If time allows, TSW comment on a few classmates' Flipgrid presentations. TTW encourage students to provide both complements and constructive criticism. (**~7-10 minutes**)

TAKE-HOME ASSIGNMENT:

TSW take home a blank croquis outline and choose a second character to draw, keeping in mind the in-class feedback from their teacher and peers. They are allowed/encouraged to use other found materials and supplies if desired, such as stickers, printouts, cutouts, yarns, textiles, construction paper, etc. TSW turn in their completed second character at the next class.

THREE ASSESSMENT QUESTIONS:

1. What are costumes?
2. Why are costumes important for actors?
3. Why are costumes important for the audience?

SITE-SPECIFIC THEATRE

Course: Theatre IV
Class Length: 90 minutes
Instructor: Noah Taylor
Student Age: High School, 11th-12th
Ideal Number of Students: 15
Primary Subject: Theatre
Classroom Type: In-person

*" All the world's a stage,
And all the men and women merely players..."*
- William Shakespeare, As You Like It

"Where should a play happen? The theatrical event always happens within a space, but only sometimes is space itself an event." – Arthur Sainer, The Radical Theatre Notebook

DISCIPLINES ADDRESSED:

- Directing
- Site-Specific Theatre

OBJECTIVES:

1. TSW be able to define site-specific theatre and identify examples of such work including immersive, environmental, and promenade theatre.
2. TSW be able to reimagine and revise a scripted theatrical work focusing on style, genre, form and theatre conventions.
3. TSW be able to use essential text information, research and the director's concept to influence character choices in a complex theatrical work.

MATERIALS NEEDED:

- Large poster paper for Site-Specific Theatre anchor chart
- Printed copies of the SETC article
- Online links to the video clips
- Printed copies of group scenes
- Self-reflection Google Form
- TSW be prepared with notebooks, writing utensils, and Chromebooks

ACTIVITY OUTLINE & TIME ESTIMATES:

1. As students enter the classroom, the question "What do you think site-specific theatre is?" will be displayed on the board. TSW be instructed to create their own definition of site-specific theatre using only context clues and their prior knowledge in their notebooks. TSW then turn to a partner and discuss their two definitions and synthesize their definitions to arrive at a single definition. Finally, pairs of students will be provided the SETC article on site-specific theatre and will further refine their joint definition of site-specific theatre based on the article. **(20 minutes)**
2. As students think, read, discuss, and form definitions, TTW move about the classroom providing feedback and direction to students. TTW then ask student pairs to share their definitions of site-specific theatre and

will determine which parts of student definitions to put on an anchor chart and provide feedback on definitions as students speak. TTW then provide any missing components of the definition of site specific theatre and write these on the anchor chart. TTW ask "Have you ever seen any site-specific theatre? If so, did you enjoy it? Why or why not?" **(10 minutes)**

3. Student Activity:

- a. **Activity #1:** TTW then divide students into three groups of five students. TSW be directed towards an online video providing a preview for or overview of a site-specific theatre production. Each group will watch their video and discuss how the production meets (or does not meet) the agreed upon definition for site-specific theatre displayed on the anchor chart. The class will then have a time of sharing and discussion around these examples led by the teacher. Students that finish group discussion before the allotted time is over will research other site-specific productions. **(15 minutes)**
 - i. Videos/productions include:
 1. *The Sleepy Hollow Experience* (Serenbe Playhouse)
 2. *Sweeney Todd* (Barrington Stage)
 3. *Into the Woods* (Market Theatre)
 4. *Ragtime* (Ellis Island)
 - b. **Activity #2:** Staying in their three groups of five students, TTW provide each group copies of a short scene (all groups will have the same scene). TTW task each group with finding a unique location in the school, in the spirit of site-specific theatre, to perform their scenes, while holding scripts, in 20 minutes. Groups will then find their locations and rehearse their scenes. **(25 minutes)**
4. After their time of rehearsal, TSW perform their scene for their classmates and teacher in their chosen location. **(15 minutes)**
 5. After all group performances, TSW will complete a Self-Reflection Google Form. The Self-Reflection will ask students what they felt went well with their site-specific performance and what could have been improved. It will also ask them how the architecture and geography of their chosen space affected their acting and overall scene. **(5 minutes)**

TAKE-HOME ASSIGNMENT:

TSW write a 5-sentence journal entry in their notebooks to answer the prompt "how does the idea of producing site-specific theatre make you feel (e.g. excited, anxious, confused, etc.)? Why?"

THREE ASSESSMENT QUESTIONS:

1. What is site-specific theatre? (What do you think site-specific theatre is *not*?)
2. How can site-specific theatre affect the audience's reception of the play and its themes?
3. What do the following terms mean?
 - a. immersive theatre
 - b. environmental theatre
 - c. promenade theatre
 - d. architecture (of a performance space)
 - e. geography (of a performance space)

SOURCES

Cariani, John. *Almost, Maine*. Dramatists Play Service, 2007.

Wohl, David. "Site-Specific Theatre: Producers Take Plays Into Real-World Settings and Invite Audiences to Join Them for the Ride." *Southern Theatre Magazine*, SETC, 2014, [here](#)

SCENIC DESIGN

Course: Theatre
Class Length: 40 minutes
Instructor: Noah Taylor
Student Age: High School
Ideal Number of Students: 15
Primary Subject: Theatre
Classroom Type: Virtual

"Scenery provides a playground for the director to use in telling the story of the piece." — Christopher Dills

DISCIPLINES ADDRESSED:

- Scenic Design

OBJECTIVES:

1. TSW understand the role of a scenic designer.
2. TSW understand types of scenic design (conceptual vs. realistic).
3. TSW gain introductory hands-on experience with scenic design.

MATERIALS NEEDED:

- Device with internet access, Zoom, Google Slides, YouTube
- Digital Tools:
 - Presentation Slides
 - Design-A-Show Project Slides
 - Design-A-Show Project Rubric

ACTIVITY OUTLINE & TIME ESTIMATES:

1. TTW post a question for students to consider and discuss as they enter class: "What does a scenic designer do?"
(wait no more than 3 minutes for class to fill up)
2. TTW present a quiz game via Kahoot **(5-10 minutes)**.
3. TTW present lesson on scenic design: **(11 minutes)**
 - a. TTW explain the factors that the scenic designer must consider:
 - i. The demands of the script
 - ii. The desires of the director
 - iii. The size and layout of the theatre
 - iv. The ability of the actors
 - v. The needs of the other members of the design team
 - b. TTW explain that once these factors have been considered, set designs fall into two categories:
 - i. Realistic
 - ii. Conceptual
 - c. TTW provide principles and examples of realistic sets. Realistic sets:
 - i. Look like real places and settings
 - ii. Are highly detailed and recreate the real world on stage
 - iii. Pay close attention to time period and setting
 - iv. May be slightly altered (including slanted or shortened walls) to create clear sightlines

- d. TTW provide principles and examples of conceptual sets. Conceptual sets:
 - i. Look unrealistic and ask the audience to use their imagination.
 - ii. Are based on the ideas and concepts of the play or musical
 - iii. May utilize traditional or creative/unique audience seating arrangements
 - iv. Are often heavily aided by lighting to create the setting
- 4. TTW show process video by David Korins, set designer for *Dear Evan Hansen* (4 minutes)
- 5. TTW review the scenic design process: (12 minutes)
 - a. Read & Analyze the Script
 - b. Research
 - c. Refine Ideas with Thumbnails & Rough Models
 - d. Collaborate & revise
 - e. Draw & Render
 - f. Draft, Plan, & Model
 - i. Drafting, Planning, and White Models
 - ii. Full-Color, Scale Model or Rendering
 - g. Develop
 - i. Rehearsals & Development
 - ii. Technical Rehearsals, Opening Night, and Performances
- 6. TTW explain the Design-A-Show Project: (up to 10 minutes)
 - a. TTW review the shows that students may choose from for the Design-A-Show Project.
 - b. TTW review the requirements of the Design-A-Show Project, including the slides pertaining to Scenic Design work.

TAKE-HOME ASSIGNMENT:

TSW choose their show for the Design-A-Show Project and complete slides 1 & 2 of the DAS project template.

THREE ASSESSMENT QUESTIONS:

1. What does a scenic designer do?
2. What factors must a scenic designer consider when creating a set?
3. What is the difference between realistic and conceptual set design?

SOURCES

“David Korins, Set Designer of Dear Evan Hansen.” YouTube, ThisIsBroadway TV, 1 Oct. 2017, www.youtube.com/watch?v=v5Cj0pP3Y7k&feature=emb_title.

Dills, Christopher. “Read, Render, Realize: A step-by-step guide to set design.” *Dramatics Magazine Online*, 21 Jan. 2019, dramatics.org/read-render-realize/.

DESIGN-A-SHOW PROJECT

Overview: For this assignment you will work to design all of the technical elements for a play or musical from the choices provided. You will **familiarize yourself with the show** and **design the set, lighting, props, costumes, makeup, and sound** for the show. You will then compile all of these design elements and present them to the class in a final presentation using a Slides template provided.

Grading: The project will be completed in small steps. Each design element is worth 10 points. The grading of the final project and presentation will be as follows:

Project Element	Points
Show/Script Summary	5
Set Design	10
Lighting Design	10
Props Design	10
Costume Design	10
Makeup Design	10
Sound Design	10
Presentation/Discussion Board Comments	10
TOTAL POINTS	75

Due Date: Submitted Slides are due on Thursday, December 10 by 11:59 PM.

1. **Show Summary:** Research online and create a short summary of your show that includes setting, main characters, and an overview of the plot.
2. **Set Design:** Using video lesson on set design, design a conceptual or realistic set or sets for your show. You are only required to design a single set for a single scene or moment in the show, but you may choose to design multiple moments. My suggestion is to consider creating both a ground plan (a bird's eye view) and a front-facing (what the audience sees) design to communicate your ideas for your set. This will give a really good idea to anyone looking at your slides of what your set might look like. You can create your design using shapes, clip art, imported images, and your own drawings. Finally, also include a written description of your set.
3. **Lighting Design:** Using video lesson on lighting design, you will design lighting for three different scenes/songs in your show. Each scene/song will have one slide. On each of the three scene slides, you will include bullet points for:

- a. What is happening in this scene
 - b. An explanation of the overall lighting design of the scene
 - c. The colors you will be using and pictures of these colors
 - d. Why you will be using these colors (search online for meanings)

4. **Props Design:** Using video lesson on prop design, you will design two props from your show. Each prop will be displayed on one slide. On each prop slide you should include:
 - a. A picture of the prop that you find or create (draw on computer, upload a drawing, etc.)
 - b. The name of that prop
 - c. A description of that prop and how it is used in the show

5. **Costume Design:** Using video lesson on costume design, you will design four costume looks from your show. Each look will have a slide. These four looks can be for four separate characters or may be multiple looks for a character(s). Each of the slides should include:
 - i. The character's name
 - ii. An uploaded or computer-generated sketch of the costume, OR a "vision board" of images that would show what the costume might look like
 - iii. Three elements of the design labeled (e.g. "Baker's Hat", "Watch", "Knee High Stockings")

6. **Makeup Design:** Using video lesson on makeup design, you will design two different makeup looks for your show. Each look will be on one slide. For each look you will include:
 - a. The character's name
 - b. An uploaded or computer-generated sketch of the face with your makeup design OR a "vision board" of images that would show what the makeup might look like
 - c. A short description of the makeup design and why it fits that character

7. **Sound Design:** Using video lesson on sound design, you will create a pre-show playlist that an audience would listen to while entering a theater before a show. There will be four songs on this playlist that somehow connect to your show and its themes (however, if you have a musical, they should not be a song from the musical). On each slide, include:
 - a. The name of the song and the artist
 - b. A justification of why the song belongs on the playlist (how it connects to the show); this may be a sentence or two
 - c. An image that relates to the song, show, or both