UNIT 10

STAGE
OF
mind

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10. COSTUME DESIGN FOR PERFORMANCE

The aim of this final unit is to equip participants with fundamental knowledge about the entire process of costume making in theater. The unit will provide an opportunity for amateur costume designers to create their own costumes by taking part in a series of activities.

The training starts with observing existing material and analyzing different characteristics of costumes such as style, colors, character portrayal, accessories, and more. This will be done through a series of visual materials including photos and videos, which will help the participants to grasp the basic concepts.

With these concepts as inspiration, participants will be encouraged to design and create their own costumes using everyday materials such as garments, newspapers, plastic bottles, and anything else they can imagine. The aim of this unit is to foster creativity and experimentation while also encouraging participants to test the practicality and applicability of their designs.

Overall, this training unit offers a unique opportunity for participants to develop their creativity and explore the fascinating world of costume design for theater.

10.1 Leaning outcomes

Upon completion of this module, the participants of the training programme:

► Understand the role of clothes in creating and portraying character in theatre.

► Familiarize themselves with different styles of costumes such as realism, symbolism, minimalism, and fantasy, and understand how these styles have been applied to different cultures throughout history.

► Develop the ability to create a costume plot according to the specific demands of a play.

► Learn basic technical skills necessary for costume design in theatre and explore new possibilities and discover new skills and talents.

10.2 Theoretical background / Approach

Different theories and practices will be presented to provide a foundation for this training unit, enabling participants to acquire a basic understanding of the whole process of costume making in theater and the chance to create their own costumes while working as part of a creative team. The goal is for participants to explore new possibilities, find new skills and talents, express their ideas, and accept the opinions of others while learning basic technical skills.

Art and Design theory will be explored as it is the foundation for creating impactful visual communication. It involves a combination of elements such as colour, light, composition, and shape that work together to create an art universe that elicits an emotional response. This response is not only aesthetical but also sociological and psychological in nature, creating a complex interaction between the viewer and the visual creation.

Set and Costume Design theory will be also used as it is an important aspect of visual creation that

contributes to the viewer's perception of the theatrical universe. It focuses on the power of set and costume design to convey semiotics, emotions, and sociological meanings. The way costumes "speak" about a character can reveal cultural, socioeconomic, and psychological traits. "Costume is an active agent for performance-making on stage, screen and beyond… embodies ideas shaped through complex networks of collaboration and artistic work" (Pantouvaki & McNeil, 2020)

Finally, Fashion theory will also be presented as it is another area that explores how different elements of style come together to narrate the story of a person. The use of colour, layering, texture, and accessories provides insight into an individual's personality and lifestyle.

10.3 Learning and teaching methods

In this training unit, a variety of learning and teaching methods will be used to engage participants and facilitate their understanding of the costume-making process. The Socratic Method will be employed to allow participants to discover theory by answering a series of questions posed by the facilitator, who will then summarize the conclusions and provide additional insights. Visual material, such as photographs, paintings, and videos, will be projected through the use of technology to aid in the learning process.

Group discussions will encourage participants to listen and express their opinions, while working in small groups will provide a safe space for everyone to actively participate. Participants will be encouraged to take notes to create their own handbook with useful information, allowing them to continue their learning on their own time. Student presentations will also be utilized to showcase personal projects and ideas.

Drama games will be used as opening exercises to help participants relax and feel more free to express themselves. Reflective discussions will allow the group to assess their experience and draw practical conclusions. Kinaesthetic learning through hands-on activities will be a key aspect of the process, allowing participants to create their own costumes through sketching, drawing, and collaging.

Lectures will be given on theoretical points such as colour theory. Differentiated instruction will be used to accommodate the needs of the group. Exhibits and displays will showcase the participants' work, and lessons will be summarized on flipcharts that remain available even after the lesson is over. This will allow participants to look back on their learning journey and remember what has been covered throughout the training unit.

10.4 Detailed unit description

Costume Design for Performance is a unit for amateur designers. The goal is for the participants to understand the variety of the world of costumes and become creative.

A crucial tool for achieving this goal is observation, which involves analysing visual material from various performances and eras. Visual material from different performances around the world and from different eras will be shown to participants to give them the chance to come across as many applications, designs and ideas as possible. Different cultures and different genres will become an inspiration.

The four fundamental styles (Realism, Symbolism, Minimalism and Fantasy) will be explored, as well as other "ethnic" styles (such as Ancient Greek, Japanese and French Baroque) that will transport participants to different times and places and help them link them with the primary four categories. It is crucial for

participants to gain exposure to diverse costume designs and styles from around the world during this part of the course.

The use of accessories will be a point to be observed and discussed at every step of the way, when using visual material. These accessories may encompass a diverse range of items including jewellery, wigs, gloves, hats and other articles of clothing, all of which can serve as potent symbolic elements, conveying one's status or character traits.

The participants will explore the characterization aspect of costumes, which involves portraying a character and conveying their traits to the audience. This will be accomplished through drama games and the analysis of visual depictions in plays and films.

Additionally, we will delve into the elements of design, with a focus on the symbolic and aesthetic use of colour. Basic points of colour theory will be explained, and the colour wheel will be used to help participants understand how to use colour in their designs to achieve certain goals. Colour is a powerful element that can create an atmosphere, become a symbol, provoke feelings, indicate the relationships between characters, and portray different characters.

Another crucial step for costume designers is script analysis. Participants will learn how to read a text to uncover all the clues the text gives about the characters, atmosphere, time, and place of the play, and how these elements will impact their work.

Collaboration is a key aspect of a costume designer's role, as they need to work closely with the director and a team of collaborators. In this unit, the participants will learn how to effectively exchange and incorporate ideas with their group members. Developing strong organizational skills is also important, as they will create a costume plot to compile all their creative ideas in a clear and concise manner, with the aid of relevant examples.

Participants will also enhance their creativity and develop both technical and artistic skills by designing costumes for various exercises, such as specific roles in particular scenes. Based on their level, they will have the choice of two options for outlining their costumes: sketching or collage. The facilitator will provide support in either case, including guidance in creating fashion croquis as a basis for their sketches. Participants will also have the opportunity to experiment with different materials and learn how to use them effectively.

The collage technique will be used to create inspiration boards, that are a collection of visual or written material that inspire the creation of costumes, or a range of costumes for a character. Participants will be encouraged to explore the world around them and find inspiration in various forms such as photographs of nature, cities, paintings, sculptures or written material.

The unit also includes upcycling, which involves using creative methods to construct costumes. Participants will be challenged to use materials such as newspapers, plastic caps and plastic bottles that are no longer useful. Visual examples will be provided, and participants will experiment with constructing costumes on a plain base using real people, either other participants or the performers on stage.

The workshops in this unit are designed to follow a specific pattern: observation for inspiration, creation, and reflection. This approach provides participants with a well-rounded experience and a greater self-awareness of their work. By the end of the unit, each participant will have created a portfolio of work, including collages, sketches, and drawings, as well as written notes on theory and practice.

As this unit pertains to a practical aspect of theatre performance, it is crucial to provide sufficient time for participants to comprehend the use of costumes and subsequently create them. It is important to

follow a specific order when creating costumes, such as completing script analysis before creating an inspiration board. Once these steps are completed, participants can move on to sketching and creating their costumes, bringing their ideas to life.

To better understand the world of costumes, we suggest incorporating rich visual materials from various sources, including theatre performances, ballet and film.

10.5 Unit assessment

For every subject the unit deals with theoretically there is a hands-on application. There is a "creation" part where participants apply the previous knowledge, this can be a sketch, a collage or a costume per se. They have to justify their choices as well so the facilitator can assess their progress of learning.

Assessment should be customized to suit the competencies, experience, and expectations of each individual, and should consider the unique challenges they may face. The progress of every participant will be evaluated based on their comprehension of the role of clothes in creating and portraying character in theatre.

Each theoretical subject covered in the unit will be accompanied by a practical component. Participants will engage in a creative activity where they will be able apply the knowledge they have gained, which may take the form of a sketch, a collage, or an actual costume. They will also be required to provide justifications for their design choices so that the facilitator can evaluate their learning progress.

As in the previous units, questionnaires can be used too to allow the participants to express whether they perceive that they have improved their skills in these areas. Additionally, at the end of each session, time should be allocated to discussing these topics to enable participants to share their experiences with their peers.

In the framework of this training programme implementation, it is expected to have a professional familiar with the participants present during the sessions to support the facilitator and to provide objective assessment to ensure that the training is achieving its intended goals.

10.6 Additional resources

▶ SCC Digital Video Productions. (2010). Theatre Production Design: The Element of Color [Video]

▶ Bake, L. (2016). *Manipulating the Audience's Emotions with Color.* PremiumBeat.

▶ Crick, S. (2019). *How Color Affect Emotions*. Shelley Crick.

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10.7 References

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► Brewster, K. & Shafer, M. (2011). *Fundamentals of Theatrical Design: A Guide to the Basics of Scenic, Costume, and Lighting Design*. Allworth. New York.

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► Nicholson, H. (2005). *Applied Drama: The Gift of Theatre*. Palgrave Macmillan. London.

► Pantouvaki, S. & McNeil, P. (2021). *Performance Costume: New Perspectives and Methods*. Bloomsbury Visual Arts. London.

► Pantouvaki, S. (2008), Κοστούμι Χορού και Θεάτρου - Από το σχεδιασμό στην υλοποίηση (Dance and Theatre Costume - From Design to Realisation)

► Victoria and Albert Museum. (n.d.). *Costume*.

► Victoria and Albert Museum. (n.d.). *Theatre & Performance*.

► Γκιόκα Κυράννα (2021). Σχεδιασμός κοστουμιών για παράσταση χοροθεάτρου: **ανα**φορές σε κοστούμια του **20ου-21ου αι.** [Costume Designing for a Dance Theatre Performance – References on 20th-21st cen. Dance Costumes]. Aegean University - Department of Product and Systems Design Engineering.

► Φεσσά-Εμμανουήλ Ε. (2003). Εισαγωγήστην Θεατρική Αρχιτεκτονική, Σκηνογραφίακαι Ενδυματολογία (Introduction to Theatrical Architecture, Set and Costume Design). Faculty of Theatre Studies - University of Athens. Athens.

10.8 Unit activities
10.8.1 Introduction exercises

EXERCISE NAME: THE SUN SHINES ON... (COSTUMES THEMED)

Exercise number: 1

Aims of the exercise

- Energize the team.
- Relax and have fun.
- Gives participants the opportunity to share opinions and get to know each other better.

Focus level: Middle-High

Energy requirement: High

Materials: None

Duration: 10-15 minutes

Instructions:

▶ The facilitator arranges the chairs in a circle for all participants and explains the exercise standing in the middle of the circle.

▶ The person in the middle have to say "The sun shines on anyone who..." and adds a statement that is true for themselves. The statement has to do with clothing, in order to be related to the contents of this unit. (i.e. "The sun shines on anyone wearing sneakers."

▶ Anyone for whom this statement is true stands up. All the people standing up, including the one who said the phrase, have to find a chair (for the people who have just stood up it cannot be the same chair). As a result, one person will remain standing and will have to say a new sentence.

▶ The game continues as long as there is energy and interest.

▶ The facilitator takes part in the game as participant, trying to assure that everyone has an opportunity to stay in the middle and that the same person does not stay in the middle for too many turns. It is important to adapt the game to the need of participants, proposing alternatives if they do not feel confident enough to stay in the middle of the circle.

At the end of this exercise, the facilitator can introduce the topic of the workshop to the participants, explaining them that it will include a theoretical and a practical part, and that, at the end there will be a conversation to exchange reflection and feedback.

Depending on the next exercise chosen, the focus may be style, characterization, the elements of design, colours, etc.

EXERCISE NAME: WHO AM I?

Exercise number: 2

Aims of the exercise

- Energize the team.
- Relax and have fun.
- Begin to understand the connection between character traits and costume elements.

Focus level: Middle-High

Energy requirement: High

Materials: Different accessories and clothing such as hats, scarves, glasses, bags, canes, necklaces, wigs and even shoes

Duration: 20-30 minutes

Instructions:

▶ The facilitator arranges a pile of different accessories in the middle of the room and asks the participants to form a circle around the items.

▶ The participants are asked one by one to choose an accessory from the pile and are given some time to look closely and get familiar with it.

▶ The objective of the activity is to create a character based on the element they have chosen. Participants should think about the character's age, gender, socioeconomic status, job, background, present and future, role in a story (protagonist, antagonist, etc.).

▶ The facilitator will also choose an element to give the participants an example of the thinking process to arrive at this character.

▶ In turns, the participants try to guess these characteristics for each of the elements chosen by all members of the group. For each element, every person will have a turn and they will say one characteristic. For example, Participant A might say, "You are at the age of 20", Participant B might say, "You are a student", and Participant C might say, "You are poor".

▶ Finally, the participant reveals their character's identity quickly to keep the energy high.

▶ The same process happens for every participant, going around the circle.

▶ The game finishes when everyone has had a turn.

At the end of this exercise, the facilitator can introduce the topic of the workshop to the participants, explaining them that it will include a theoretical and a practical part, and that, at the end there will be a conversation to exchange reflection and feedback.

Depending on the next exercise chosen, the focus may be style, characterization, the elements of design, colours, etc.

10.8.II Core exercises

EXERCISE NAME: THE GROUP'S NEEDS

Exercise number: 1

Aims of the exercise:

• Allow the facilitator to understand the group's needs, skills, and expectations.
• Allow the participants to get to know each other better.
• Learn to express needs and desires.
• Learn to work in groups and cooperate.

Focus level: High

Energy requirement: Low

Materials: Writing materials

Duration: 30 minutes

Instructions:

▶ The facilitator asks participants to take a sit on a semi-circle and starts asking the participants to say their names and their experience with costumes for theatre to get to know them.

▶ The group is then split in smaller ones of 4 people which are given a large sheet of paper divided into 4 parts to be filled in with the relevant information:

Why did I come to this workshop?	**How do I feel right now?**
What might be the difficulties we are to face?	**What are the topics I think we are about to discuss/learn?**

▶ Each group have to discuss and write down their answers. The goal is for everyone in the group to agree and feel represented by the answers.

▶ The facilitator can move around the room to support each group.

▶ Before they all finish, the facilitator asks them to find a name for their group and choose one representative that will stand up and present the activity's outcome to the rest.

▶ After this presentation, everyone sits down again to discuss with the whole group the outcomes, pinpointing the similarities among each group.

This exercise is very helpful for the facilitator to collect information about the expectations of the group and can be useful for the planning of the following workshops. Therefore, it is recommended that this be the first exercise (after the warm-up) of the entire unit.

EXERCISE NAME: THEATRICAL COSTUME AND STYLES A - OBSERVATION

Exercise number: 2

Aims of the exercise:

• Introduce participants to the different styles of costumes.
• begin to understand what a costume can consist of and the power of accessories and masks.
• Help participants to understand different cultures and the use of costume.
• Sharpen participants' observation skills.
• Encourage participants to express their ideas and views in front of the group.

Focus level: Low

Energy requirement: Low

Materials: PC/Laptop, projector, selection of videos/pictures about different costume styles, board/flipchart, writing materials

Duration: 60 minutes

Instructions:

Before the session, the facilitator should prepare the room for projection, putting chairs in a semi-circle so as all the participants can watch the screen and the board/flipchart.

Participants are invited to take a sit and observe the costumes that will be showed through series of photos or videos, and write notes down and/or sketch what they find interesting about the costumes.

Then, the facilitator turns on the lights again and initiates a discussion asking the participants to share their notes. The facilitator writes down some key concepts on the board/flipchart.

At the end, participants are invited to sum up the main features that create a style: the shapes and forms of clothes, the colours and their combination, density of shapes and lines, the number of articles of clothing used to create one outfit, the accessories, etc.)

This same process is made for different styles. The propose is to present the four basic categories of styles that are realism, symbolism, minimalism and fantasy using a variety of visual material from different eras and cultures. Participants should have the opportunity to observe and analyse examples from a range of performances, including ancient Greek tragedy and comedy, Shakespearian plays, works by Moliere, Japanese Noh theatre, futuristic plays, constructivism, musicals, Russian Ballet and Commedia dell'Arte.

EXERCISE NAME: THEATRICAL COSTUME AND STYLES B - SKETCHING

Exercise number: 3

Aims of the exercise:

- Remind participants the different styles of costumes.
- Sharpen participants' observation skills.
- Improve creativity.
- Learn the basic technique for costume making, the sketching of the costume.

Focus level: Low

Energy requirement: Low

EXERCISE NAME: THEATRICAL COSTUME AND STYLES B - SKETCHING

Materials : Board/flipchart, drawing materials, printed pictures, magazines, sketchbooks for the participants

Duration: 70 minutes

Instructions:

▶ The facilitator guides the group to recall the styles they observed in the previous exercise using their notes and looking at the board/flipchart sheets where key concepts were written down.

▶ The facilitator distributes pictures with different styles, including ones already observed and additional ones, or magazines with similar content.

▶ Participants have to choose one picture and observe it for a couple of minutes, taking notes on the details that make the costume interesting and contribute to its character. They should also indicate the style and explain why they chose it.

▶ Participants then sketch the costume, copying the costume or using fashion croquis provided by the facilitator.

▶ The facilitator discreetly moves around to assist participants as needed.

▶ When the participants finish, the facilitator collects the sketches and creates a gallery on the wall for everyone to view.

▶ The facilitator leads a brief discussion on why participants chose that particular style and costume, what they found challenging or interesting about the exercise, and what they learned about style. The goal of the exercise is to have fun and not to assess their sketching skills.

Key Terms: A **fashion croquis** is a human figure that is used for designers to draw on it. It is a base for further creation. It is usually in a standing, front and back position.

EXERCISE NAME: CHARACTERS IN COSTUME A - OBSERVATION

Exercise number: 4

Aims of the exercise

• Help participants understand how costumes portray different characters.
• Be able to break down the different features of a character and translate them into colours, style and materials.
• Improve observation skills.
• Help participants express their ideas and points of view to the group, but also to accept and listen to other ideas and points of view.

EXERCISE NAME: CHARACTERS IN COSTUME A - OBSERVATION

Focus level: Low

Energy requirement: Low

Materials : PC/Laptop, projector, board/flipchart, writing materials

Duration: 30 minutes

Instructions:

▶ The facilitator should prepare the room for projection by putting chairs in a semi-circle so that all participants can comfortably view the screen.

▶ Participants are invited to take a seat and the facilitator dims the lights and projects a short video or a series of photos featuring different characters.

▶ Participants are asked to take notes on the characteristics of each role presented. The facilitator also writes down some notes on the flipchart.

▶ The visual material should include photos and videos from different periods, beginning with very stereotypical characters such as those from Commedia dell'Arte, Moliere, Kings and Queens from Shakespeare, or Greek Tragedy, and moving towards more contemporary characters. Movies may also be used to facilitate the purpose of the exercise. To make the exercise more engaging, the facilitator may want to ask participants about their experience with theatre and specific plays or roles they are familiar with. This can help participants relate to the material and make the exercise more meaningful to them. The characters presented may also be related to the material covered in previous workshops.

▶ At the end of the exercise, the main features of the roles that were presented are summarized.

EXERCISE NAME: CHARACTERS IN COSTUME B — CREATION OF CHARACTERS

Exercise number: 5

Aims of the exercise:

• Promote concentrate and focus.
• Improve creativity and imagination.
• Help participants understand how costumes portray different characters.

Focus level: High

Energy requirement: Low

Materials: PC/Laptop, projector, board/flipchart, writing materials

EXERCISE NAME: CHARACTERS IN COSTUME B — CREATION OF CHARACTERS

Duration: 15 minutes (for one character)

Instructions:

The facilitator asks the participants to take a seat and helps them to remember the main features of the different characters in a play (recap of exercise A). They can use visual material from exercise A.

One participant is invited to stand up and imitates one of the characters while the other ones try to guess who that role is and list its characteristics.

Next, the whole group suggests what costume this character should wear, what accessories and what mask (if they choose one).

If participants want to, they can draw what is suggested from the group on the board/flipchart. The participants can take turns and draw one element per person. To help them the facilitator can prepare a fashion croquis.

At the end of this procedure the group names the character.

Depending on the time, the exercise can be repeated with the suggestion of a new character.

It is better to do this exercise after the *"CHARACTERS IN COSTUME A – OBSERVATION"* to allow participants to discover step by step the relationship between the costumes and the characters. The first step in any creative procedure is observation. The two exercises can work well together one after the other in a workshop.

EXERCISE NAME: CHARACTERS IN COSTUME C — COSTUME RENDERING

Exercise number: 6

Aims of the exercise:

- Promote concentration and focus.
- Improve creativity and imagination.
- Deepen the understanding of the relation of costumes and the characters of a play.

Focus level: High

Energy requirement: Low

Materials : PC/Lap top, projector, short written descriptions of characters, writing/drawing/collage materials

Duration: 60 minutes

EXERCISE NAME: CHARACTERS IN COSTUME C — COSTUME RENDERING

Instructions:

▶ The facilitator asks the participants to take a seat.

▶ The visual material from exercise A can be used to help participants remember the main characteristics of the different characters in a play (recap of exercises A and B).

▶ The facilitator distributes a brief description on small pieces of paper of some well-known roles or roles with which the participants are familiar. Participants are asked to first write down their ideas for the costumes for that role and then sketch their concepts. Depending on the skill and dexterity of the participants there are different options: collage with magazines or use pre-cut human figure to sketch or glue.

▶ Participants take their time to complete their sketch or collage while the facilitator provides assistance if needed.

▶ When they finish, their works can be displayed on the wall and everyone can have a chance to explain why they chose that concept.

This exercise can be the last in the Costumed Characters series. It is very creative work and participants may need a lot of time to complete it. It is advisable to know the participants' knowledge and experience in plays so that the characters are familiar to them.

Key Terms: Costume rendering is a visual representation of each character's costume(s) in a play, presented in a fully-coloured drawing or image. A complete rendering should include a range of elements, such as accurate labels (production title, character name, act, and scene). It should also specify the specific items used in the costume, reflect the inspiration behind the design, and feature detailed textures and patterns to showcase the intended aesthetic of the costume. In some cases, fabrics may even be physically attached to the rendering to provide a more accurate representation of the final costume's texture.

EXERCISE NAME: SCRIPT ANALYSIS

Exercise number: 7

Aims of the exercise:

• Get familiar with a play script.
• Better understand the relationship between costumes and characters in a play.
• Understand how to track and collect the information from a text.
• Get familiar with presenting works or ideas to an audience.

Focus level: High

Energy requirement: Low

Materials : Board/flipchart, a copy of a script for all participants, writing materials

EXERCISE NAME: SCRIPT ANALYSIS

Duration: 30-40 minutes

Instructions:

▶ The facilitator asks participants to take a seat and introduces the activity.

▶ The facilitator explains that the group will be analysing the characters in a play in order to create their costumes. The text also provides information about the set and time of the play.

▶ The facilitator hands out the script to all participants.

▶ A participant reads the first scene aloud. The group takes notes on their first impressions of the play's atmosphere, style, era, and setting, as well as the genre of the play. The facilitator collects these notes and writes them on a flipchart.

▶ Another participant reads the same scene aloud. This time, the group focuses on one specific character and takes notes on their traits and characteristics as revealed by the text. The facilitator collects these notes and writes them on the flipchart, adding any additional traits the group should note.

▶ Participants break into smaller groups of 3-4 people. Each group reads the script and gathers information about a different character, taking notes and highlighting important clues in the text.

▶ One representative from each group presents their character to the whole group, pinpointing the clues in the text that reveal their traits and characteristics (i.e. from the text it may seem that the character is messy or cocky, introvert or extrovert and all these characteristics can be useful for costume designing). The facilitator gathers these notes and writes them on the flipchart.

▶ The whole group discusses each presentation and suggests additional traits and characteristics that would be useful for a costume designer. The facilitator writes down any new ideas and recaps the discussion.

▶ If necessary, the facilitator can establish a picture code for important notions that will be used frequently.

If participants struggle with literacy, the facilitator can read the script aloud and participants can take notes through doodles or sketches. The facilitator should always summarize the important information for the group.

This stage is crucial in developing a costume plot.

Key Terms:

A **costume plot** is a document that outlines all the costumes required for a production or performance, typically organized by character, scene and act.

EXERCISE NAME: COSTUME PLOT

Exercise number: 8

Aims of the exercise:

- Encourage the use of imagination and creativity.
- Gain a better understanding of how costumes relate to and represent characters in a play.
- Learn how to create a cohesive aesthetic through costume design.
- Become familiar with the concept of a costume plot and how to use it effectively.
- Develop the skills to transform ideas into sketches or visual representations.

Focus level: High

Energy requirement: Medium

Materials : PC/Lap top, projector, board/flipchart, writing/drawing/collage materials, printed costume plot templates and fashion croquis

Duration: 60 minutes

Instructions:

▶ The facilitator invites participants to take a seat and start discussing with them about they know or think about costume plot, writing down their ideas on the flipchart.

▶ The facilitator then projects examples of how costumes can illustrate character relations in a play. Participants examine different costumes of the same character and identify similarities and differences.

▶ The facilitator presents templates for a costume plot and discusses all the elements with the group.

▶ Participants are then asked to choose a character from a previous exercise or from a provided play, and create a costume plot for that character for 3-5 consecutive scenes using the template. The participants have to note down information about the character, the ambiance, emotions and time period for each scene on the template. They also have to note down the kind of costume and accessories the character should wear for each scene. If time allows, participants can create draft sketches for different costume options for each scene on pre-printed fashion croquis.

▶ Finally, participants present their work to the group, explaining their choices and receiving feedback.

This activity can be split in two parts, one to observe and discussion and another one to create. Participants can create their costumes using collage if they are not confident in sketching.

EXERCISE NAME: COLOUR THEORY IN COSTUMING

Exercise number: 9

Aims of the exercise

- Gain a basic understanding of colour theory and how colours interact with each other (contrast, harmony).
- Explore how colours can evoke different emotions and moods in a visual context.
- Understand how colours can be used as symbols and storytelling devices.
- Learn how colours can be used to reflect and communicate aspects of a character's personality, emotions or journey.
- Learn to use the colour wheel as a tool for selecting and combining colours.

Focus level: Low

Energy requirement: Medium

Materials: PC/Lap top, projector, board/flipchart, writing and colouring materials, printed colour wheel templates

Duration: 50 minutes

Instructions:

▶ The facilitator invites participants to take a seat and explains the procedure of the workshop and its objectives.

▶ The facilitator initiates a discussion on colours by asking simple questions such as "What is your favourite colour and why?" and "How does colour make you feel?". The participants are encouraged to share their thoughts on how colour is used in everyday life.

▶ The facilitator displays chosen scenes from plays or films where colour plays a significant role. A group discussion takes place for each scene, where participants are prompted to analyse the colours used and their effect on the atmosphere or mood of the scene. Questions such as "What is the scene about?", "How the use of colours creates an atmosphere or a mood?" or "What colours are used and why?" are proposed.

▶ The facilitator notes down the participants' remarks and summarizes the basic use of colour on stage.

▶ The facilitator presents a simple colour wheel on the screen, explaining the primary, secondary, and tertiary colours, as well as warm and cool colours. Examples are given to help participants understand how these colours combine and the emotions, moods, or atmosphere they create.

▶ Participants are given ready templates to design and colour their own colour wheel.

EXERCISE NAME: COLOUR THEORY IN COSTUMING

▶ The facilitator shows pictures of scenes from plays or films, asking participants to identify the palette used in the scene and the combination of colours, as well as the emotions each scene creates.

▶ Finally, the facilitator shows the colour wheel and emotions, giving examples for each colour, and encourages a discussion with the participants.

This workshop can be broken into parts or made simpler, depending on the participants' understanding of colour theory. The same structure can be used to observe and explain the shapes and patterns of costumes. If participants have a good grasp of the colour wheel and its use, the facilitator can decide to talk and explain about tint and shade.

Facilitator can find plenty of material online, such as:

Bake, L. (2016). Manipulating the Audience's Emotions with Color. PremiumBeat.

Crick, S. (2019). How Color Affect Emotions. Shelley Crick.

Hellerman, J. (2019). How can you make your film color palette part of the storytelling process? No Film School.

Key Terms: Colour theory is both the science and art of using colour. It explains how humans perceive colour; and the visual effects of how colours mix, match or contrast with each other. Colour theory also involves the messages colours communicate.

The colour wheel is the basic tool and the heart of colour theory. The position of the colours on the wheel helps us to perceive visually the colours relations.

Complementary colours, when put together, appear more vivid then when apart.

Analogous/harmonious colours are three colours that go well together simply because they're next to each other on the colour wheel.

EXERCISE NAME:INSPIRATION BOARD

Exercise number:10

Aims of the exercise

• Promote the use of imagination.
• Explore how to create a style combining different elements.
• Experiment with different materials and ideas.
• Make participants think about where they can find inspiration.

Focus level: Low

Energy requirement: Low

EXERCISE NAME: INSPIRATION BOARD

Materials: PC/Lap top, projector, board/flipchart, writing/drawing/collage materials

Duration: 60-90 minutes

► **Instructions:**

► The facilitator invites participants to take a seat and provides an overview of the activity's process.

► The facilitator initiates a group discussion on sources of inspiration, asking participants where they derive inspiration from and where a designer might look for inspiration. Possible responses could include nature, art, urban environments, familiar environments, etc. The facilitator records participants' answers on the flipchart.

► The facilitator provides an explanation of what an inspiration board is and shares examples of inspiration boards with participants through projection and printed materials.

► Participants are asked to select a character, either imagined or from a play, and record the character's main characteristics on paper as they have done in previous exercises.

► Participants create a list of words, expressions, lyrics, or verses from poems that they feel match their chosen character's personality. If some participants have difficulty with literacy, they may choose to use images from magazines or sketches to convey their ideas. If they still wish to write something down, the facilitator may assist them.

► The facilitator explains that participants will create an inspiration board using the materials they have collected, and any additional materials they may require.

► Participants are provided with a cardboard base, scissors, and glue to construct their board. They may use magazine clippings, fabric scraps, or any other materials that inspire them.

► The facilitator circulates and assists participants with the process.

► Once the boards are complete, participants display their work on a wall.

► The group discusses the ideas presented on each board. The facilitator poses questions such as, "Where do you think this participant got their inspiration from?" "How do you think these images/ elements express the character?" and "Why did you choose this verse?"

Key Terms: An **inspiration board** is a collage of various elements, such as photographs, drawings, words, fabric swatches, paint chips and textures, used to visualize specific aspects of the design of a project or event.

EXERCISE NAME: CREATING COSTUMES

Exercise number: 11

EXERCISE NAME: CREATING COSTUMES

Aims of the exercise:

- Promote creativity and imagination.
- Experiment with different materials and ideas.
- Understand how costumes work on a real body.

Focus level: High

Energy requirement: Medium

Materials : PC/Lap top, projector, board/flipchart, drawing/collage materials, sewing kit, pins, recycled materials (newspaper, craft paper, foam paper, scraps of clothing, ribbons, straws, bottles, bottle caps, buttons, papers, parts of old costumes)

Duration: 120-150 minutes

Instructions:

▶ The facilitator welcomes participants and explains that they will be creating costumes using recycled materials.

▶ At the end of the previous session, participants should be informed to wear a plain black outfit for the next one, as a base for their costume creation.

▶ The facilitator introduces the materials available in the room and asks participants to walk around and touch the different textures to get inspired.

▶ Participants are invited to sit down and the facilitator asks them to name and describe the materials in the room. The facilitator writes them on the flipchart and asks if there are any other materials they could possibly use.

▶ The facilitator shows examples of recycled clothes for inspiration and asks participants to take notes and make simple draft sketches of their ideas.

▶ Participants have to choose a character to create a costume for. They start sketching or creating a collage for their final costume, using the recycled materials and the plain black outfit as a base.

▶ Participants are then split into two groups: one group plays the role of the model, and the other group creates the clothes. The models wear the plain black outfit and the designers find ways to embellish or completely change the look of the outfit using recycled materials.

▶ After the first trial, the groups switch roles.

▶ Participants continue working on their designs and can make changes to their sketches if needed.

▶ When the designs are finished, participants wear the costumes and the facilitator takes a picture of each costume. Participants can wear a mask if they don't want their face to be on the picture.

▶ The facilitator projects the pictures of each costume and asks questions about each design. The group discusses ideas on how to make the costumes more practical or suitable for the character.

▶ If possible, there can be adjustments and more materials provided for the next time.

This exercise might need two workshops to be completed.

10.8.III Closure exercises

EXERCISE NAME: REFLECTION AND FEEDBACK THROUGH POST ITS

Exercise number: 1

Aims of the exercise:

- Provide participants with the opportunity to share their thoughts and feelings regarding the training and how they experienced it.
- Foster empathy and team bonding.

Focus level: Low

Energy requirement: Low

Materials: Post its of different colours, writing materials, large sheets of paper, tape

Duration: 10 minutes

Instructions:

▶ Before starting the activity, the facilitator places packets of differently coloured post-it notes in the center of the room and stick four large sheets of paper on the wall, with the titles "What I Liked," "What I Learned," "What I Would Change" and "What I Suggest" written on each sheet.

▶ Participants are invited sit in a circle.

▶ The facilitator asks them to write down their thoughts on the post-it notes in response to the four questions/statements provided. The facilitator should explain that participants can use as many post-its as they want for each question, in any colour they prefer, and can even include small sketches to express their thoughts. Participants can choose to remain anonymous if they prefer.

▶ Once everyone is finished, participants should go around and read all the answers and engage in a group discussion.

EXERCISE NAME: REFLECTION AND FEEDBACK — DISCUSSION AND ONE WORD

Exercise number: 2

Aims of the exercise:

- Provide participants with the opportunity to share their thoughts and feelings regarding the training and how they experienced it.
- Foster empathy and team bonding.

Focus level: High

Energy requirement: Low

Materials: None

Duration: 10 minutes

Instructions:

► Participants are invited to sit in a circle.

► The facilitator begins the reflection and feedback session by asking questions about the workshop such as what did they enjoyed the most, what did they learn, if some activity was particularly tiring or demanding, if they have any suggestions for the next workshops.

► Participants are encouraged to raise their hands and answer.

► To close the workshop facilitator asks from everyone to share one word about how they feel at the moment in random order or in the circle.

END OF THE UNIT

Co-funded by the
Erasmus+ Programme
of the European Union

Training Program