

The Design Project

In this project, you will be taking on the following roles:

- the director,
- the scenic designer, and
- the costume designer.

You are asked to:

- come up with the director's vision of the play,
- design the scenery for one scene of the play, and
- design the costuming for two of the characters found in the play.

Make sure you read the following pages very carefully so that you understand each component of this assignment.

The Play

The play **you have been hired to direct** is *Rumpelstiltskin*. As the director, you must come up with your "vision" for presenting the production.

You can approach the play any way you see fit. Your only restrictions are that you keep the idea of the story--the moral, for ease of description.

Here is an example:

Two directors are asked to compete for a job directing *The Three Little Pigs*. For the theatre to decide which director should be hired for the job, they have asked each to write out their "vision" of the production.

Director A decides to present *The Three Little Pigs* in a more traditional, stick-to-the-story manner. Director A wrote his vision as follows:

I believe that the best method of production for "The Three Little Pigs" is to present it literally. I see the show featuring three actors dressed as pigs--complete with pig noses and ears and a curly tail--and an actor dressed as the Big Bad Wolf--with long snout and bushy tail. The pig "houses" should reflect those of the traditional story--wheat, sticks, and bricks. I believe presenting the play in this manner will allow the audience to rely on their own knowledge of the story.

Director B decides to present *The Three Little Pigs* as a contemporary, urban tale. Director B wrote his vision as follows:

"The Three Little Pigs" has appeal to children and thereby, can be used to not only entertain them but also educate. I see the production featuring four actors--3 dressed as young boys who live and go to school in the inner-city and 1 dressed as a drug dealer. The action of the play can take place outside the school's playground. The first boy is taken in by the fast-talking drug dealer and becomes an addict. The second boy becomes an assistant to the drug dealer and does drugs as he chooses. The third boy stands up to the drug dealer and tries to keep other boys from the dealer. The familiarity of the play to the story

of "The Three Little Pigs" should help the audience understand the moral and "just say 'No' to drugs."

So, what you are being asked to do is **create your own vision of *Rumpelstiltskin***. Create and write out your own vision for the production. There is no formula for doing this-just explain your idea to me. The more detailed the vision is, the better the production will work and the easier the designs will be.

Type up your vision, save it as a .doc, .docx, or .pdf, and upload it to the Director's Vision assignment page.

The Text of Rumpelstiltskin

There are two different versions here!

RUMPELSTILTSKIN by the Brothers Grimm

By the side of a wood, in a country a long way off, ran a fine stream of water; and upon the stream there stood a mill. The miller's house was close by, and the miller, you must know, had a very beautiful daughter. She was, moreover, very shrewd and clever; and the miller was so proud of her, that he one day told the king of the land, who used to come and hunt in the wood, that his daughter could spin gold out of straw. Now this king was very fond of money; and when he heard the miller's boast his greediness was raised, and he sent for the girl to be brought before him. Then he led her to a chamber in his palace where there was a great heap of straw, and gave her a spinning-wheel, and said, 'All this must be spun into gold before morning, as you love your life.' It was in vain that the poor maiden said that it was only a silly boast of her father, for that she could do no such thing as spin straw into gold: the chamber door was locked, and she was left alone.

She sat down in one corner of the room, and began to bewail her hard fate; when on a sudden the door opened, and a droll-looking little man hobbled in, and said, 'Good morrow to you, my good lass; what are you weeping for?' 'Alas!' said she, 'I must spin this straw into gold, and I know not how.' 'What will you give me,' said the hobgoblin, 'to do it for you?' 'My necklace,' replied the maiden. He took her at her word, and sat himself down to the wheel, and whistled and sang:

'Round about, round about,

Lo and behold!

Reel away, reel away,

Straw into gold!'

And round about the wheel went merrily; the work was quickly done, and the straw was all spun into gold.

When the king came and saw this, he was greatly astonished and pleased; but his heart grew still more greedy of gain, and he shut up the poor miller's daughter again with a fresh task. Then she knew not what to do, and sat down once more to weep; but the dwarf soon opened the door, and said, 'What will you give me to do your task?' 'The ring on my finger,' said she. So her little friend took the ring, and began to work at the wheel again, and whistled and sang:

'Round about, round about,

Lo and behold!

Reel away, reel away,

Straw into gold!

till, long before morning, all was done again.

The king was greatly delighted to see all this glittering treasure; but still he had not enough: so he took the miller's daughter to a yet larger heap, and said, 'All this must be spun tonight; and if it is, you shall be my queen.' As soon as she was alone that dwarf came in, and said, 'What will you give me to spin gold for you this third time?' 'I have nothing left,' said she. 'Then say you will give me,' said the little man, 'the first little child that you may have when you are queen.' 'That may never be,' thought the miller's daughter: and as she knew no other way to get her task done, she said she would do what he asked. Round went the wheel again to the old song, and the manikin once more spun the heap into gold. The king came in the morning, and, finding all he wanted, was forced to keep his word; so he married the miller's daughter, and she really became queen.

At the birth of her first little child she was very glad, and forgot the dwarf, and what she had said. But one day he came into her room, where she was sitting playing with her baby, and put her in mind of it. Then she grieved sorely at her misfortune, and said she would give him all the wealth of the kingdom if he would let her off, but in vain; till at last her tears softened him, and he said, 'I will give you three days' grace, and if during that time you tell me my name, you shall keep your child.'

Now the queen lay awake all night, thinking of all the odd names that she had ever heard; and she sent messengers all over the land to find out new ones. The next day the little man came, and she began with TIMOTHY, ICHABOD, BENJAMIN, JEREMIAH, and all the names she could remember; but to all and each of them he said, 'Madam, that is not my name.'

The second day she began with all the comical names she could hear of, BANDY-LEGS, HUNCHBACK, CROOK-SHANKS, and so on; but the little gentleman still said to every one of them, 'Madam, that is not my name.'

The third day one of the messengers came back, and said, 'I have travelled two days without hearing of any other names; but yesterday, as I was climbing a high hill, among the trees of the forest where the fox and the hare bid each other good night, I saw a little hut; and before the hut burnt a fire; and round about the fire a funny little dwarf was dancing upon one leg, and singing:

"Merrily the feast I'll make.

Today I'll brew, tomorrow bake;

Merrily I'll dance and sing,

For next day will a stranger bring.

Little does my lady dream

Rumpelstiltskin is my name!"

When the queen heard this she jumped for joy, and as soon as her little friend came she sat down upon her throne, and called all her court round to enjoy the fun; and the nurse stood by her side with the baby

in her arms, as if it was quite ready to be given up. Then the little man began to chuckle at the thought of having the poor child, to take home with him to his hut in the woods; and he cried out, 'Now, lady, what is my name?' 'Is it JOHN?' asked she. 'No, madam!' 'Is it TOM?' 'No, madam!' 'Is it JEMMY?' 'It is not.' 'Can your name be RUMPELSTILTSKIN?' said the lady slyly. 'Some witch told you that!--some witch told you that!' cried the little man, and dashed his right foot in a rage so deep into the floor, that he was forced to lay hold of it with both hands to pull it out.

Then he made the best of his way off, while the nurse laughed and the baby crowed; and all the court jeered at him for having had so much trouble for nothing, and said, 'We wish you a very good morning, and a merry feast, Mr RUMPELSTILTSKIN!'

Rumpelstiltskin based on the Brothers Grimm

Once there was a miller who was poor, but who had a beautiful daughter. Now it happened that he had to go and speak to the king, and in order to make himself appear important he said to him, I have a daughter who can spin straw into gold. The king said to the miller, that is an art which pleases me well, if your daughter is as clever as you say, bring her to-morrow to my palace, and I will put her to the test.

And when the girl was brought to him he took her into a room which was quite full of straw, gave her a spinning-wheel and a reel, and said, now set to work, and if by to-morrow morning early you have not spun this straw into gold during the night, you must die. Thereupon he himself locked up the room, and left her in it alone. So there sat the poor miller's daughter, and for the life of her could not tell what to do, she had no idea how straw could be spun into gold, and she grew more and more frightened, until at last she began to weep.

But all at once the door opened, and in came a little man, and said, good evening, mistress miller, why are you crying so. Alas, answered the girl, I have to spin straw into gold, and I do not know how to do it. What will you give me, said the manikin, if I do it for you. My necklace, said the girl. The little man took the necklace, seated himself in front of the wheel, and whirr, whirr, whirr, three turns, and the reel was full, then he put another on, and whirr, whirr, whirr, three times round, and the second was full too. And so it went on until the morning, when all the straw was spun, and all the reels

were full of gold.

By daybreak the king was already there, and when he saw the gold he was astonished and delighted, but his heart became only more greedy. He had the miller's daughter taken into another room full of straw, which was much larger, and commanded her to spin that also in one night if she valued her life. The girl knew not how to help herself, and was crying, when the door opened again, and the little man appeared, and said, what will you give me if I spin that straw into gold for you. The ring on my finger, answered the girl. The little man took the ring, again began to turn the wheel, and by morning had spun all the straw into glittering gold.

The king rejoiced beyond measure at the sight, but still he had not gold enough, and he had the miller's daughter taken into a still larger room full of straw, and said, you must spin this, too, in the course of this night, but if you succeed, you shall be my wife.

Even if she be a miller's daughter, thought he, I could not find a richer wife in the whole world.

When the girl was alone the manikin came again for the third time, and said, what will you give me if I spin the straw for you this time also. I have nothing left that I could give, answered the girl. Then promise me, if you should become queen, to give me your first child. Who knows whether that will ever happen, thought the miller's daughter, and, not knowing how else to help herself in this strait, she promised the manikin what he wanted, and for that he once more spun the straw into gold.

And when the king came in the morning, and found all as he had wished, he took her in marriage, and the pretty miller's daughter became a queen.

A year after, she brought a beautiful child into the world, and she never gave a thought to the manikin. But suddenly he came into her room, and said, now give me what you promised.

The queen was horror-struck, and offered the manikin all the

riches of the kingdom if he would leave her the child. But the manikin said, no, something alive is dearer to me than all the treasures in the world. Then the queen began to lament and cry, so that the manikin pitied her. I will give you three days, time, said he, if by that time you find out my name, then shall you keep your child.

So the queen thought the whole night of all the names that she had ever heard, and she sent a messenger over the country to inquire, far and wide, for any other names that there might be. When the manikin came the next day, she began with caspar, melchior, balthazar, and said all the names she knew, one after another, but to every one the little man said, that is not my name. On the second day she had inquiries made in the neighborhood as to the names of the people there, and she repeated to the manikin the most uncommon and curious. Perhaps your name is shortribs, or sheepshanks, or laceleg, but he always answered, that is not my name.

On the third day the messenger came back again, and said, I have not been able to find a single new name, but as I came to a high mountain at the end of the forest, where the fox and the hare bid each other good night, there I saw a little house, and before the house a fire was burning, and round about the fire quite a ridiculous little man was jumping, he hopped upon one leg, and shouted -

to-day I bake, to-morrow brew,
the next I'll have the young queen's child.
Ha, glad am I that no one knew
that Rumpelstiltskin I am styled.

You may imagine how glad the queen was when she heard the name. And when soon afterwards the little man came in, and asked, now, mistress queen, what is my name, at first she said, is your name Conrad? No. Is your name Harry? No. Perhaps your name is Rumpelstiltskin?

The devil has told you that! The devil has told you that, cried the little man, and in his anger he plunged his right foot so deep into the earth that his whole leg went in, and then in rage he pulled at his left leg so hard with both hands that he tore himself in two.

Set Rendering

You will be designing one of scenes (yes, just one) for your *Rumpelstiltskin* play.

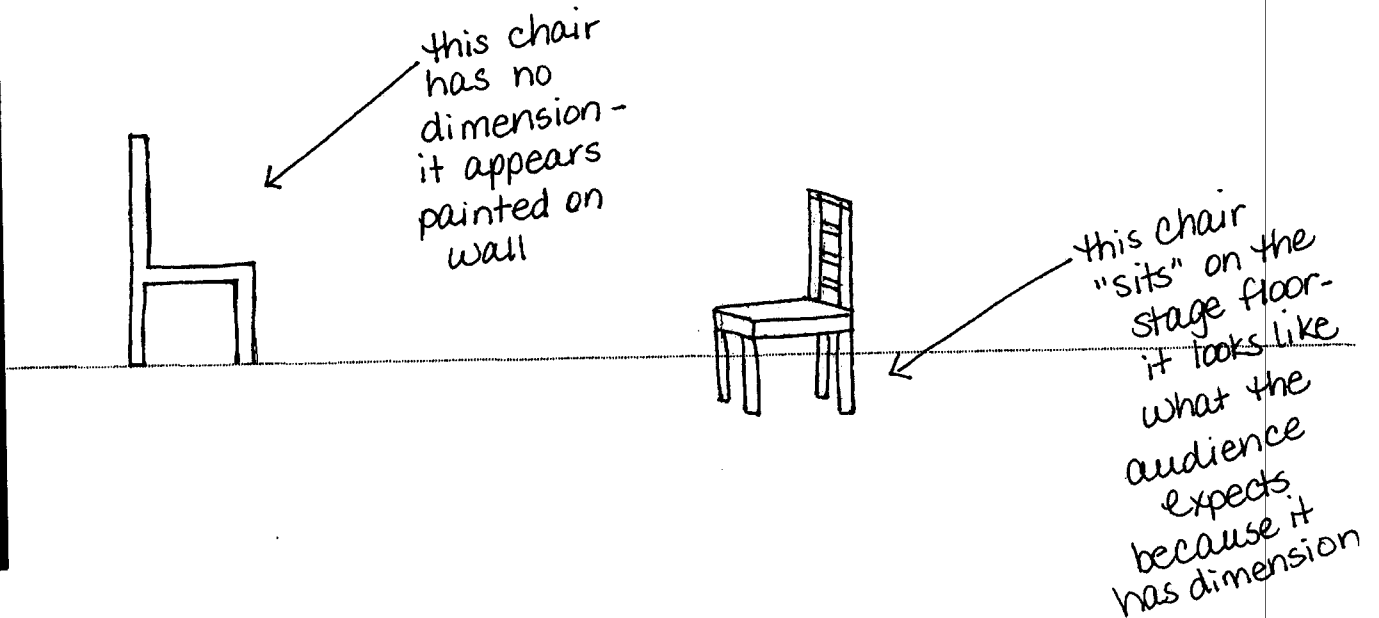
You must create a set rendering--go back and review what a rendering is if you need to--for scene.

The rendering must be done on the **stage template**

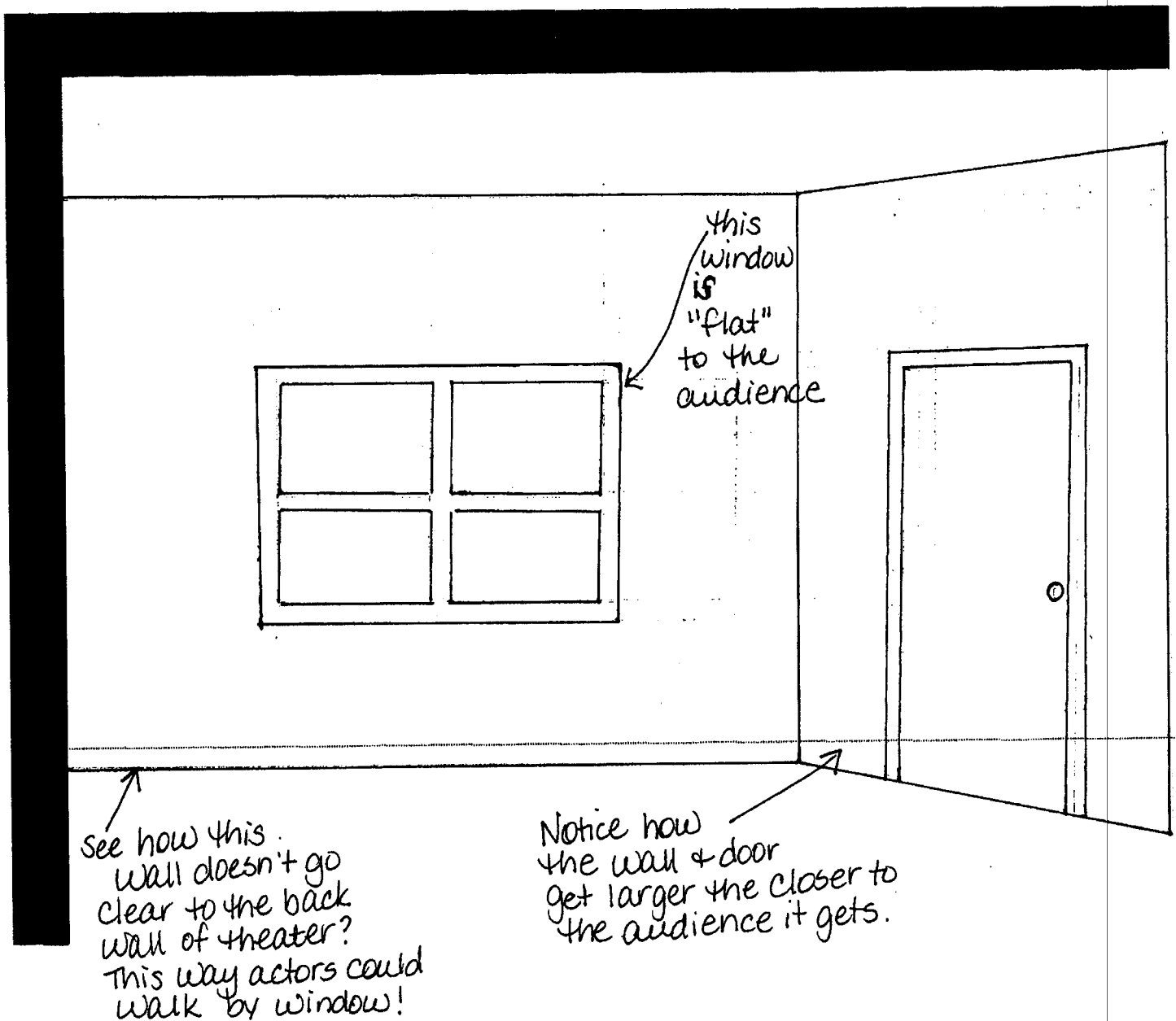
(<https://eagleonline.hccs.edu/courses/81645/files/10329149/preview>) and be done from the perspective of the audience. So, it will show the stage as the audience would see it if you actually do the *Rumpelstiltskin* play.

- Print the stage template. (from the link above or the link on the main page of the section)
- The black bars at the side and top are the proscenium of the stage.
- The dotted line is where the stage floor and the back wall of the theater meet. (So every that has feet--like chairs and tables, etc.--must "sit" on the floor and not be flat on the wall. There are examples included here of just what I mean by this.)
- **REMEMBER that your set rendering is for YOUR *Rumpelstiltskin*. You are not trying to copy anything you see in the examples--they are just examples so you can see and learn.**

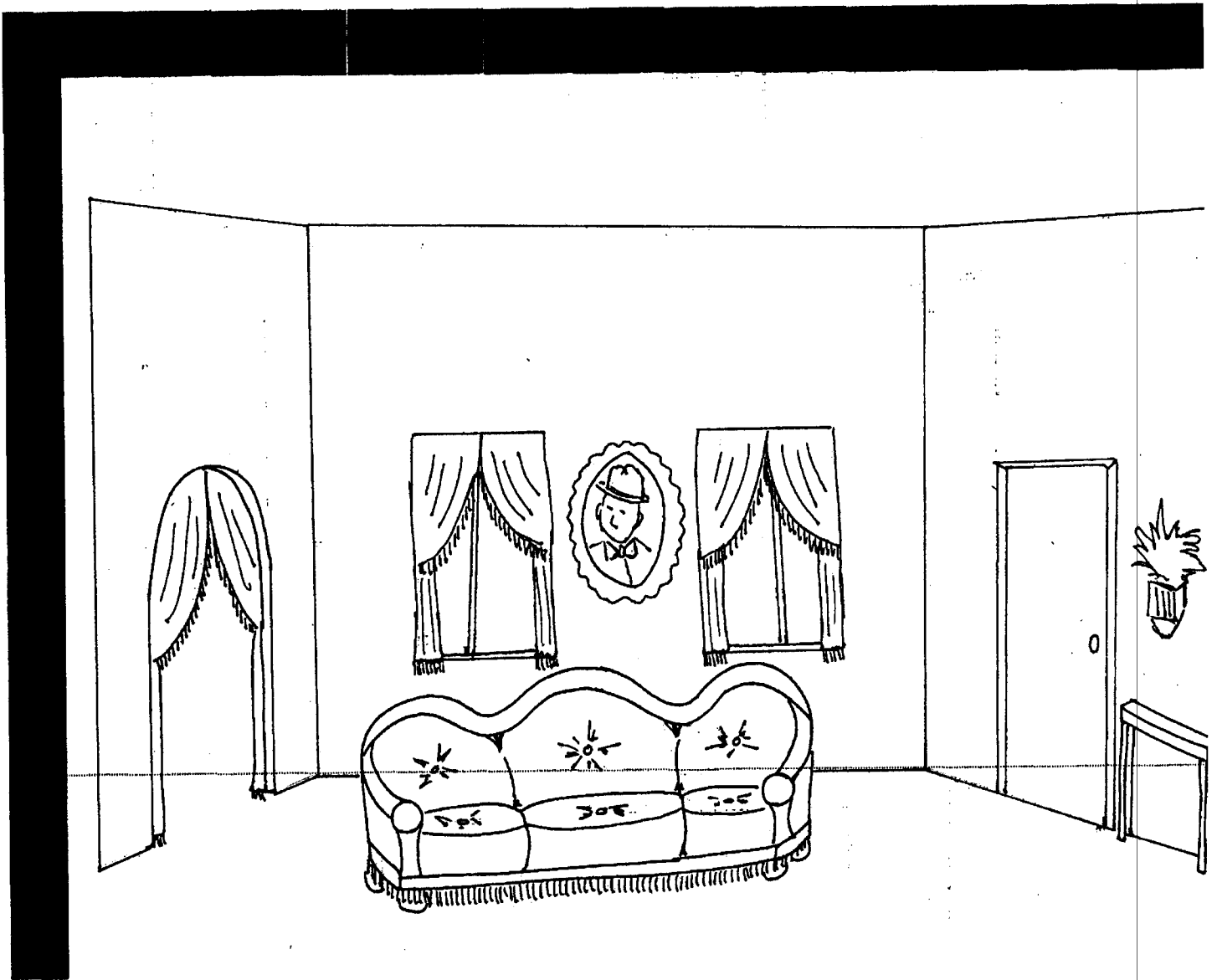
Chairs, tables, and furniture in general follow the same rules - "put the feet on the stage floor!" 😊



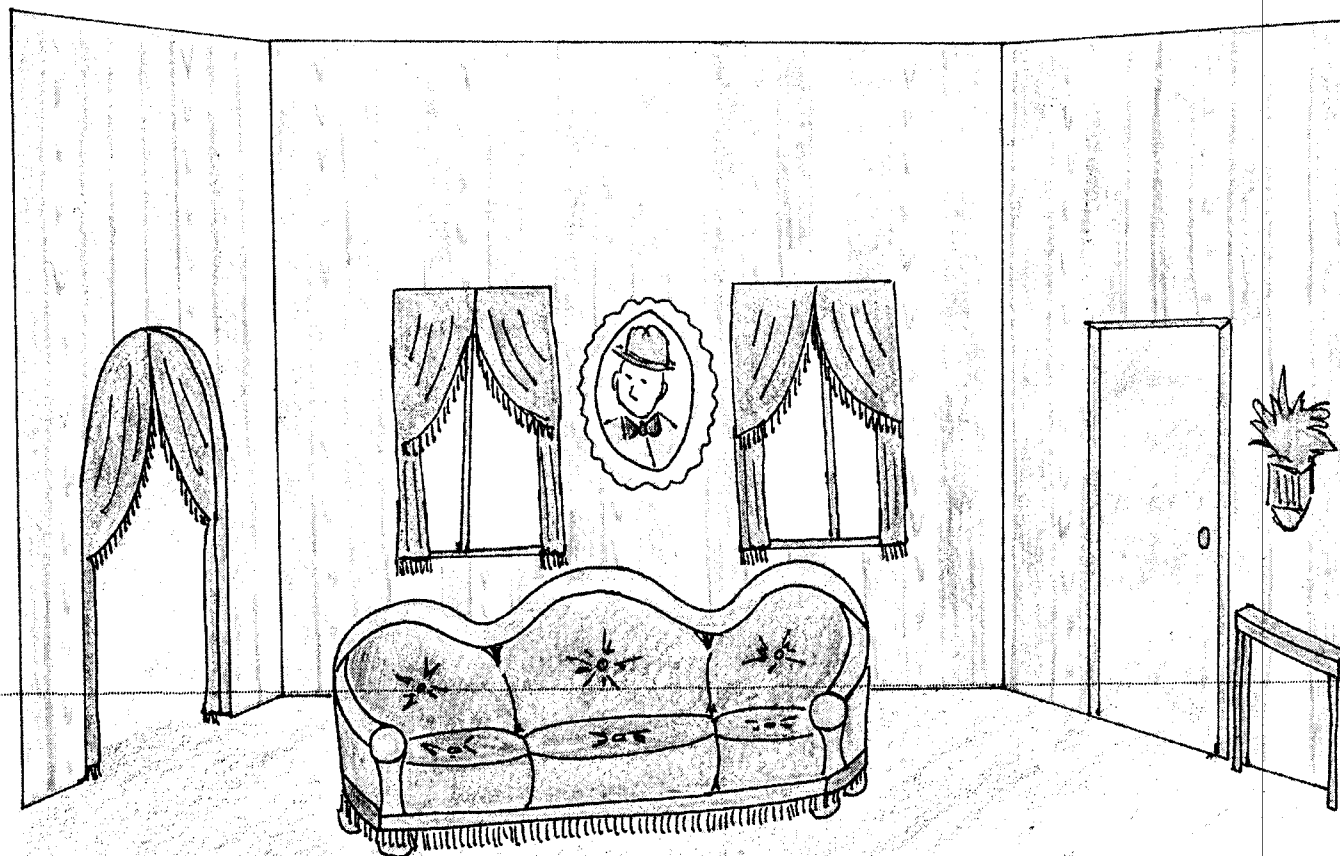
- Walls, and doors, and windows can be flatter, but you may want to create dimension the well. There is an example below.



- Work in pencil when you sketch--and an eraser can be your best friend when doing this. ruler too....it will make things a whole lot easier.
- Do everything in pencil so that you figure out what gets seen and what does not--then you erase what is covered or not seen. Think about making your rendering look like you've done a coloring book page--just outlines of objects and leave the details for the next step.

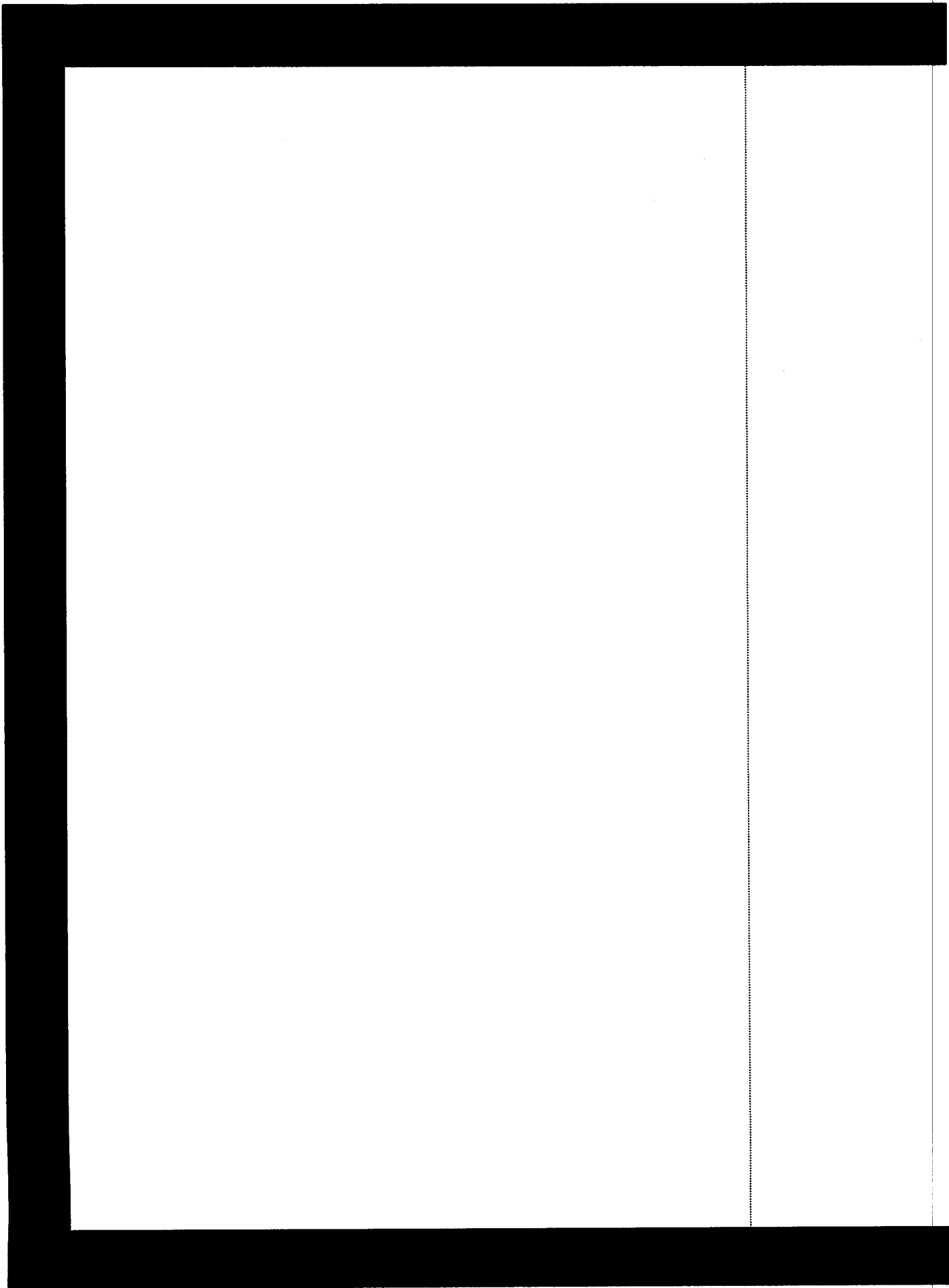


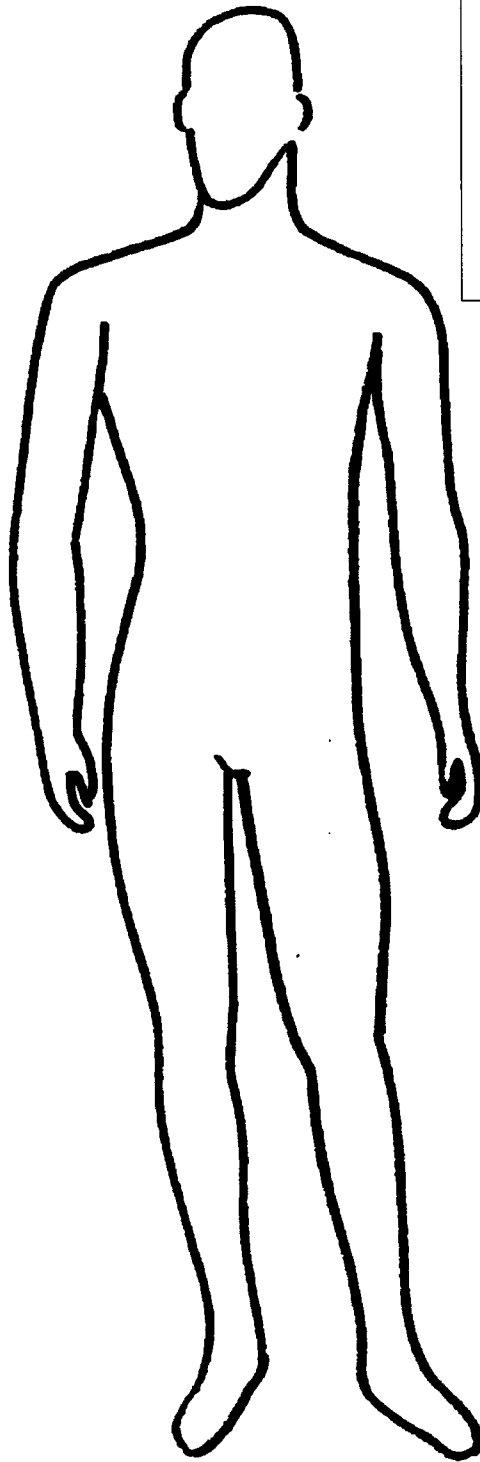
- Once you have your set rendering all done in pencil, color it. The color palette used is an important part of the design as mentioned in the scenic design materials. (Notice in the finished example below that the walls are not solid color...you can add detail and perceived dimension to your set by using texture or patterns.)



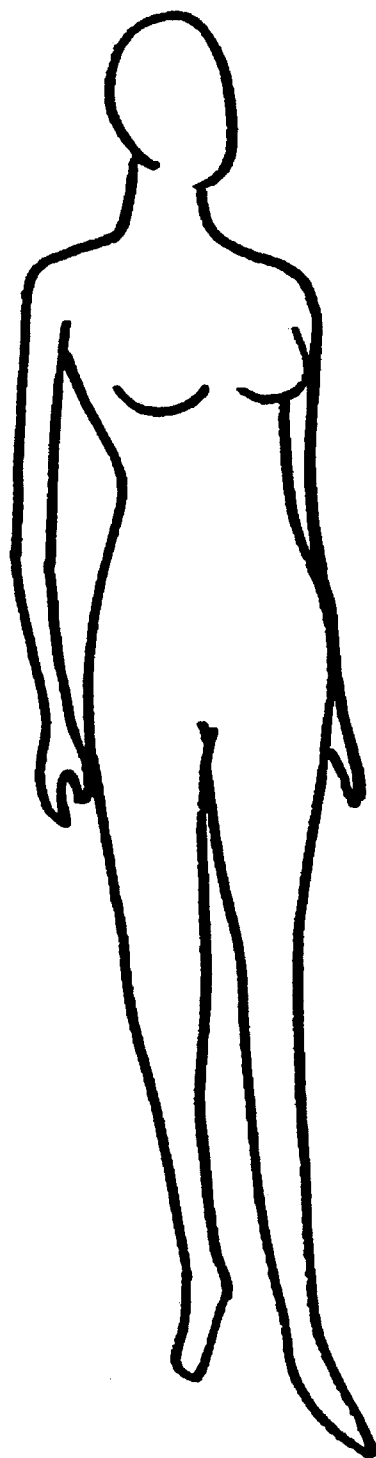
- The final rendering should look like a "picture" of your set for at least one scene of *Rumpelstiltskin*. (Some of you may decide that there is only one location for your play ar based on your directorial vision. But even if you have multiple locations, you are only do ONE rendering.)

When you are completely finished with your rendering, scan it or take a digital picture of you
Then upload it to the Set Rendering assignment page.





Place a blank sheet
of paper on top of
this form to create
your costume design.
**DO NOT DRAW ON
THIS ONE DIRECTLY.**



Place a blank sheet of paper on top of this form to create your costume design. DO NOT DRAW ON THIS ONE DIRECTLY.