

SCHOOL

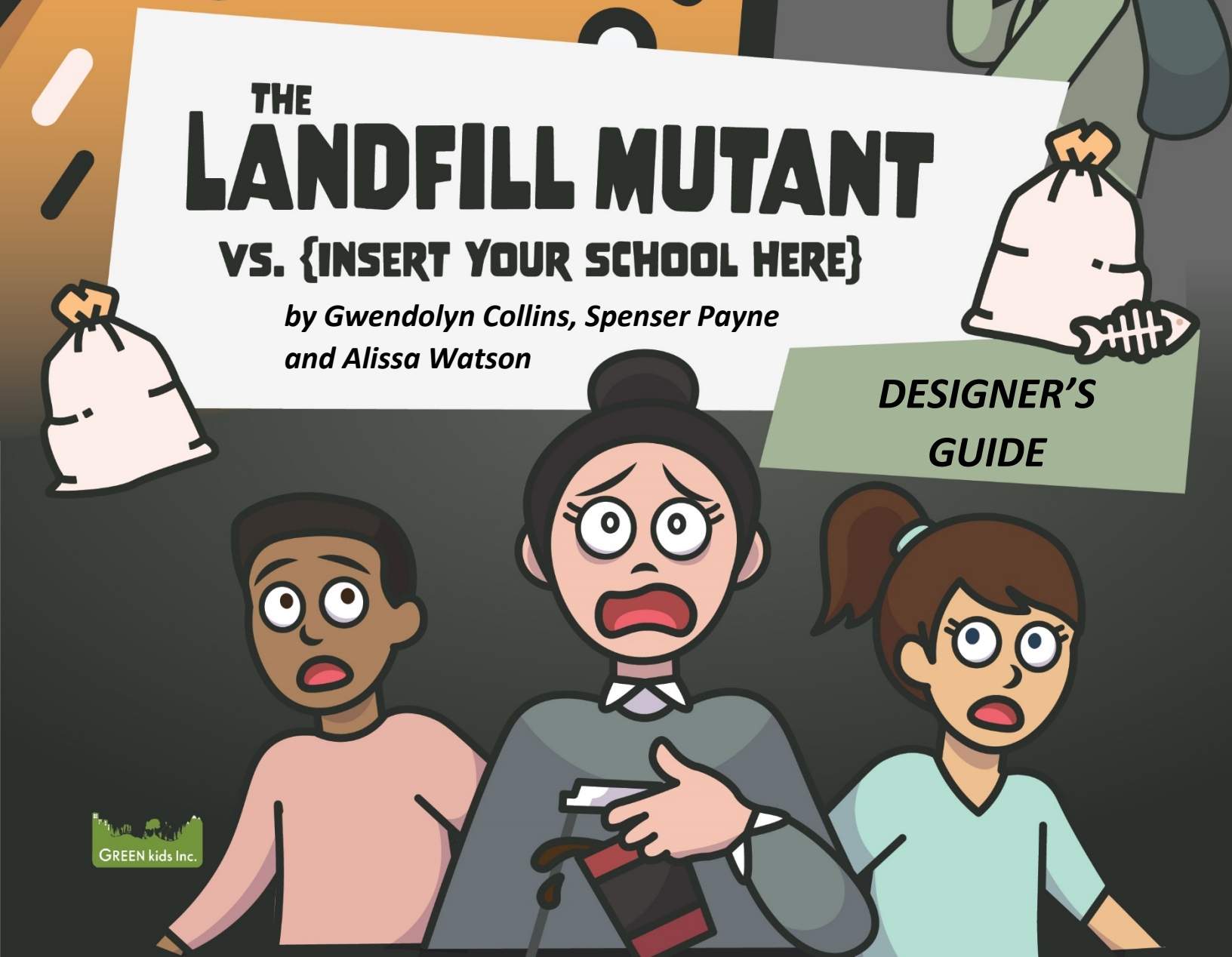


# THE LANDFILL MUTANT

VS. {INSERT YOUR SCHOOL HERE}

*by Gwendolyn Collins, Spenser Payne  
and Alissa Watson*

**DESIGNER'S  
GUIDE**



# The Landfill Mutant Vs. <Insert Your School Here>

By Gwendolyn Collins, Spenser Payne and Alissa Watson

## Designer's Guide for Students

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## Welcome Design Team!

*The Landfill Mutant Vs. <Insert Your School Here>* is a big show! From the visuals (set, props and costumes) to sound (so many sound effects!), you have lots to do. This guide will help you break down the jobs and provide some tips, hints and inspiration.

Designers are an integral part of a play (or film or television show). They are tasked with creating ‘the world’ in which our story takes place. Imagine if Star Wars had been designed differently. What if Jedis wore neon colours? What if R2D2 communicated through horns honking rather than those cute little beeps? While there are no wrong answers, the choices designers make influence how the audience receives the story.

Designers work with each other and with the director to ensure the production had a unified look, sound and feel. Often money is the limiting factor when it comes to having all the production value you’d like. In this case, we’re making our environment the limiting factor. Our challenge to you as you create the world of *The Landfill Mutant VS {INSERT YOUR SCHOOL HERE}* is that you do it with as little cost to our planet as possible.

We’ve divided the design of *The Landfill Mutant vs. <Insert Your School Here>* into 4 departments: Set, Props, Costumes and Sound. Depending on how your director has divvied up the work, you may find you are only working in one department, or you may be working on more than one. As a whole, we’ll call you the Design Team.

Go through your checklist, have fun with the activities in the guide, and enjoy the ride!

Thank you for lending your creativity and knowledge to the production of this play!

Sincerely,

Green Kids Inc.



## DESIGN TEAM ECO PLEDGE

We, the Design Team of *The Landfill Mutant Vs.* \_\_\_\_\_, will do our best to be sure the production of this show has very little negative effect on our environment.

We agree to:

- **Keep the Rehearsal and Production Spaces eco-friendly.** We will consider the kinds of waste we bring into, and create at, a noon rehearsal or work session (litterless lunches on those days, please!), and use scrap paper when possible for notes.
- **Use and Re-Use what you already have.** We will only use items that are already at school or are borrowed from members of The Company. Nothing needs to be purchased to create any of the production elements.
- **Make eco-friendly design and build choices.** We will choose eco-friendly options whenever possible, with the goal of keeping materials reusable or recyclable after they've served their purpose in the show. (Paint and glue are welcome, but these things do render recyclables garbage.) We will look for ways to use string instead of glue or staples or a coloured sheet rather than painting large sheets of paper.
- **Leave No Trace.** We will return all set, prop, costume and sound-making items to their respective homes at the end of production.

Yes! We'll do this!

Signed,

_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

## Design Team Checklist (All Departments)

Follow these steps in order and you will find success!

- **Read or listen to the play.** Make notes on first impressions.
- **Design Team Meeting.** Discuss first impressions and ideas with all design departments. (See Meeting Agenda, page 7.)
- **Production Meeting #1.** Meet with the director. Note their impressions and any specific hopes and ideas they have for design elements. Tell them your ideas to date. Discuss some possibilities for Set, Props, Costumes and Sound.
- **Get a feel for the play.** Complete Section A of your guide; it's designed to help you come up with ideas or (narrow down your many ideas!). Set, Props, Costumes and Sound departments can work independently here.
- **Production Meeting #2.** Each department presents their pitches to the director. Discuss pros and cons of all design options, on their own and in relation to other departments. Come up with a plan for the set design. The director will be looking to choose the options from each department that create the most cohesive overall design. By the end of this meeting, the director lets the designers know which of the options (with, perhaps, some alterations or additions) they'd like to go with.
- **Create Visuals.** Complete Section B of your guide. It's designed to help you create visuals that show, as precisely as possible, your designs.
- **Production Meeting #3.** Each department presents their final designs.
- **Design Presentation.** Each department presents their designs to the full company. This is an important part of the process as it lets everyone hear the same explanation of the designs and understand what to expect when all is done.
- **Make your designs come to life.** Each department works to find, create and deliver their pieces.
- **Technical Rehearsals.** All set, prop and sound design elements are worked into the show. Designers watch and stay on hand for last-minute changes or repairs.
- **Dress Rehearsals.** The show is run with all design elements, just like it will be with an audience.
- **Showtime!** Sit back and enjoy your hard work!



## Design Team Production Meeting

### AGENDA

*Is everyone gathered? Great. Someone please read this to the group:*

#### Welcome Design Team!

Before the designers set off to focus on their own department, you'll need to discuss the overall look, sound and feel of your production.

#### Some context as you think about design possibilities:

This play is about a science fair gone wrong and the environmental disaster that ensues. While most of the science is real, there are fantastical elements as well, like the giant mutant made of trash.

#### Themes from the play that could influence your design:

supernatural, ghost, monster, video, science, science experiment, garbage, recycling, single-use items, reusable items, packaging, thrifting, chemicals, microplastics, mould, etc.

#### Now think about this big question, discuss as a group, and write your answers here:

**What sort of vibe or atmosphere does the play have? List 3.**

*some options: spooky, zombie movie, impending doom, horror, SCI-FI, silly, campy, quirky, cartoony, topsy turvy, after school special, YTV, and so on*

\_\_\_\_\_

Now that all departments are on the same page, it's time to meet with the director and talk about options for design.

**This meeting is adjourned.**

## SET DESIGN

### SECTION A - Getting a feel for the play.

What were the Design Team's answers to this question?

What sort of vibe or atmosphere does the play have? List 3.

\_\_\_\_\_

Do you have ideas right away about what the set could look like?

Do you imagine specific locations or set pieces?

Is there a colour scheme that comes to mind?

Use this booklet or some scrap paper to write down your ideas. Feel free to use words, images found online or in books, your own drawings, whatever helps you get your ideas down.



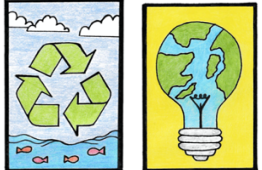



Now think about the things the set absolutely needs.

*How many locations does the set need to convey?*

*How clear do these locations need to be, based on the information the set is providing?*

Here are the locations for *The Landfill Mutant Vs. <Insert Your School Here>* in the order they are used. For each location, we've listed the set pieces you should probably have, and some things you could have for added options for the actors.

Location	Set Pieces You Need	Set Pieces You Could Have
Cafeteria	Bench and/or Small Desk or Table  Garbage Bin  Recycling Bin  	Table  Chairs (for sight lines and smooth transitions, we recommend 2-3 only)  Wall Backdrop  
Mo's House	Bench and/or Small Desk or Table	Various Jars of Colourful Liquid  Objects Mo would have in their room
Cafeteria	<i>See Above</i>	<i>See Above</i>
Mr./Mrs. Green's Room	Recycling Bin  Garbage Bin  Small Desk or Table  Chair or Stool	Eco posters    Plants

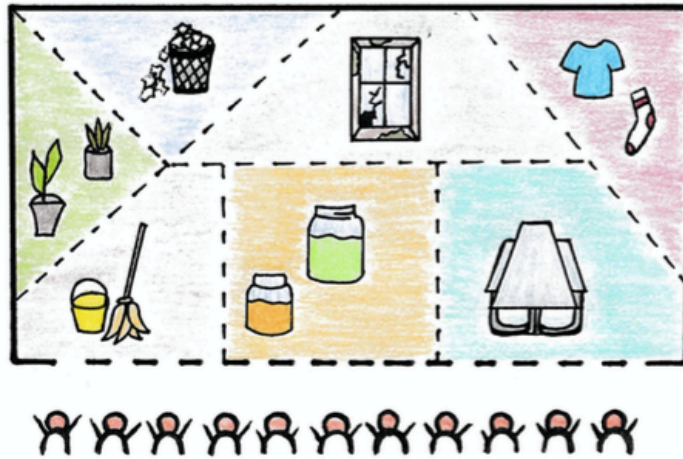
<b>Lou's Room</b>	Bench and/or Small Desk or Table  Chair or Stool	Pile of clothes  Blanket to signify Lou's bed
<b>Cafeteria</b>	<i>See Above</i>	<i>See Above</i>
<b>Haunted House</b>		Haunted house wall backdrop (maybe with a window and mould painted on it)
<b>Principal's Office</b>	Small Desk or Table  Chair or Stool	Waste Basket full of paper  Office Chair
<b>Cafeteria</b>	<i>See Above</i>	<i>See Above</i>
<b>Custodian's closet</b>	How can you give the impression that the actors are in a tight space? Doesn't have to be literal; perhaps they are between the recycling bin and the garbage bin!	<p>Closet Backdrop</p>  <p>Things you would find in a custodian's closet.</p>
<b>Cafeteria</b>	<i>See Above</i>	<i>See Above</i>

Once you can see how the play is structured based on its locations and the things needed in each, you can start to imagine what set changes (if any) you'd like to have happen to help us imagine being in each new place.



We've put together three options for ways to design your stage in a play with many locations:

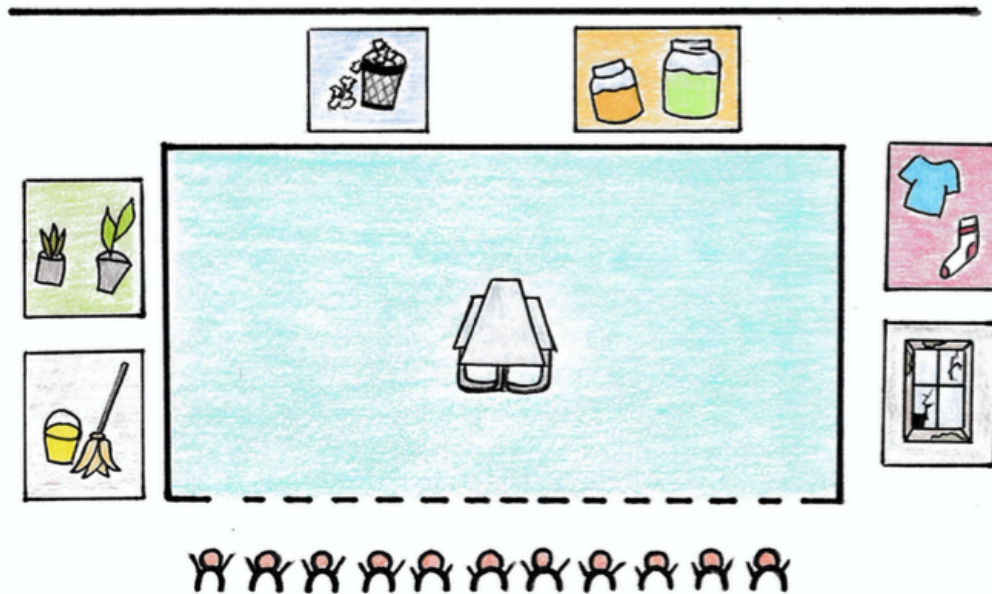
1. All locations are on the stage at all times, and the actors move to different locations



2. The most commonly used locations are on stage at all times, and a couple locations get switched out for others.



3. The stage is always showing only one location at a time.



These options are not the only options! In fact, they assume you have one large space to perform in. If space is an issue, or if it interests you, think about placing smaller stages or playing areas around a room. And that's not the only other way to design your stage...!

*But before you go any further...*

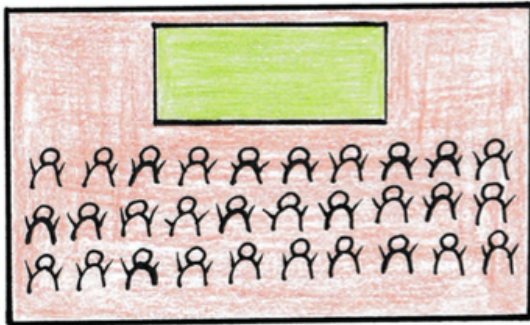


## What's your Venue?

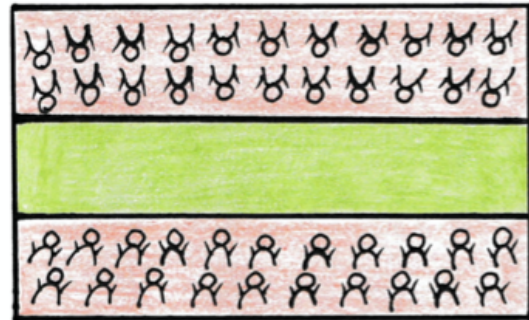
Now that you know just how much stuff you'll need on stage, it's time to decide on your venue. What locations in your school can you perform this play? How large an audience are you trying to accommodate? (*We recommend a smaller audience and more performances; this allows the design to be better seen and the actors to be better heard.*) This is a good time for a mini-meeting with your director to decide where your show will be presented. Venues you might consider: library, music room, multi-purpose room, classroom or gymnasium.

In some schools, you may have a stage already and that might be where you place all (or most) of your set. If you are in one empty room, you have options. You can use the room in a variety of ways.

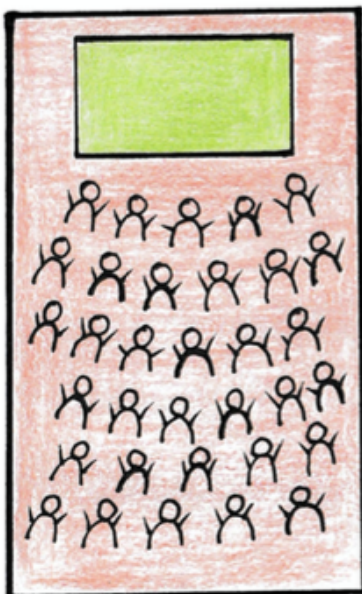
PROSCENIUM (lengthwise)



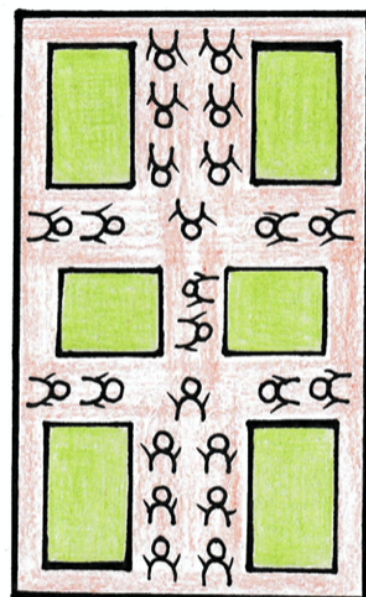
ALLEY



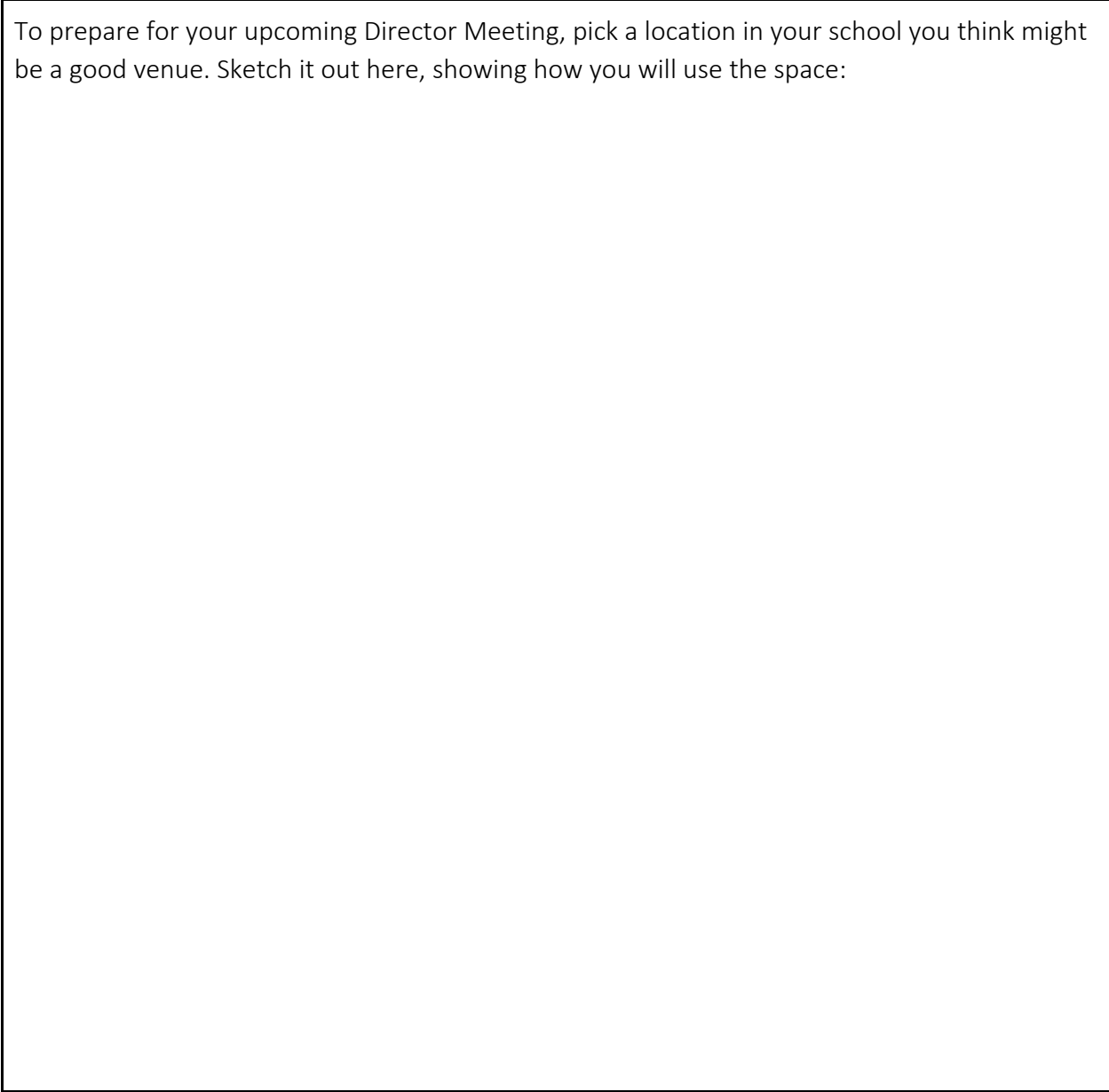
PROSCENIUM (widthwise)



MULTIPLE STAGES



To prepare for your upcoming Director Meeting, pick a location in your school you think might be a good venue. Sketch it out here, showing how you will use the space:



### Location Location Location!

How does the audience know where the actors are supposed to be? It's too much to drag tons of furniture around between each scene, but something needs to change to help the audience 'see' a new location.

**Walls** - Do you need walls? No. Just because the scene takes place in a cafeteria doesn't mean we need to see walls around it. But it is a clear device for giving the audience details about the room we're in.

One way of creating a new room on stage is by adding, changing or moving a wall.

A painted backdrop of just one wall in someone's room can give the audience all kinds of information as to what this character is like. Do they have books piled up on a desk? Is there a pile of laundry taking over? What art or other items have they hung on their wall? A larger wall piece like this could be attached to a rolling whiteboard. Or you can have stagehands hold your wall up.

**Pictures and Windows** - If you are using a wall as the backdrop for all scenes, changing a single item hung on that wall can be a clear and fun way of changing locations. Maybe a lunch menu from the cafeteria gets switched out for a poster of Bill Nye The Science Guy for Morgan's room. If there is no wall or you are unable to attach items to the wall, you could have stagehands hold up these items during the scene.

**Furniture** - You can ask stagehands to move furniture on or off stage, but that can take a lot of time. When possible, make changes to pieces that stay on stage, like covering a table, or putting a chair on a different angle.

**Signs** - An actor or stagehand can show a sign stating the location at the top of each scene.

**Announcement** - An actor can announce the new location at the top of the scene. But a warning: this is a strong choice, stylistically, and not every director will like it.

Whatever you choose, it's nice to be consistent.

What will your *convention* be? How will your audience know the play is changing locations?

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### Your Pitch

Now it's time to put together your pitch. This will be 2 or 3 options for possible set designs using the venue you have chosen and your convention for scene changes.

You might communicate your ideas through drawings, photos, images you found by Googling 'cafeteria' or 'run-down-house', or even through a Lego build; whatever it takes for you to feel you've given the director a clear idea of what your designs will look like in the end.

Use scrap paper to draw, paint or collage your designs and prepare how you'll explain them to your director.



**SECTION B - Your final design.**

Now it's time to make your detailed plan for the set. Here are some things to consider as you do.

**Your Audience**

Be sure their view of the action isn't blocked by set pieces or other audience members. Raised stages are nice because they allow better sightlines for the audience. If your stage is a space (or many spaces) on the floor, consider having the audience sit on the floor.

**The Fourth Wall**

Sometimes characters need to see something on the set. They may be looking at a painting or describing what they noticed out the window. It can be fun to place these items on the fourth wall, the invisible wall that would be between the stage and audience.

**Double Up**

Are there set pieces that can double as others?

**Make Room for the Mutant**

Your set will need room for the mutant. You'll need a place to display it in it's smaller form in Morgan's room, in the cafeteria. Ask the props department how big they hope to make it and be sure you can find a table or bench that will support it.

Once the mutant is big and being played by 1 or more actors, it will need to be able to move through the set safely. Ask the costume department how big they hope to make it and be sure you allow it plenty of room.

**Time and Space**

Make sure you and your crew will have time to create all the amazing things on your list, and make sure once they are collected or built there is room to store them between rehearsals, and on and around the stage during performance.

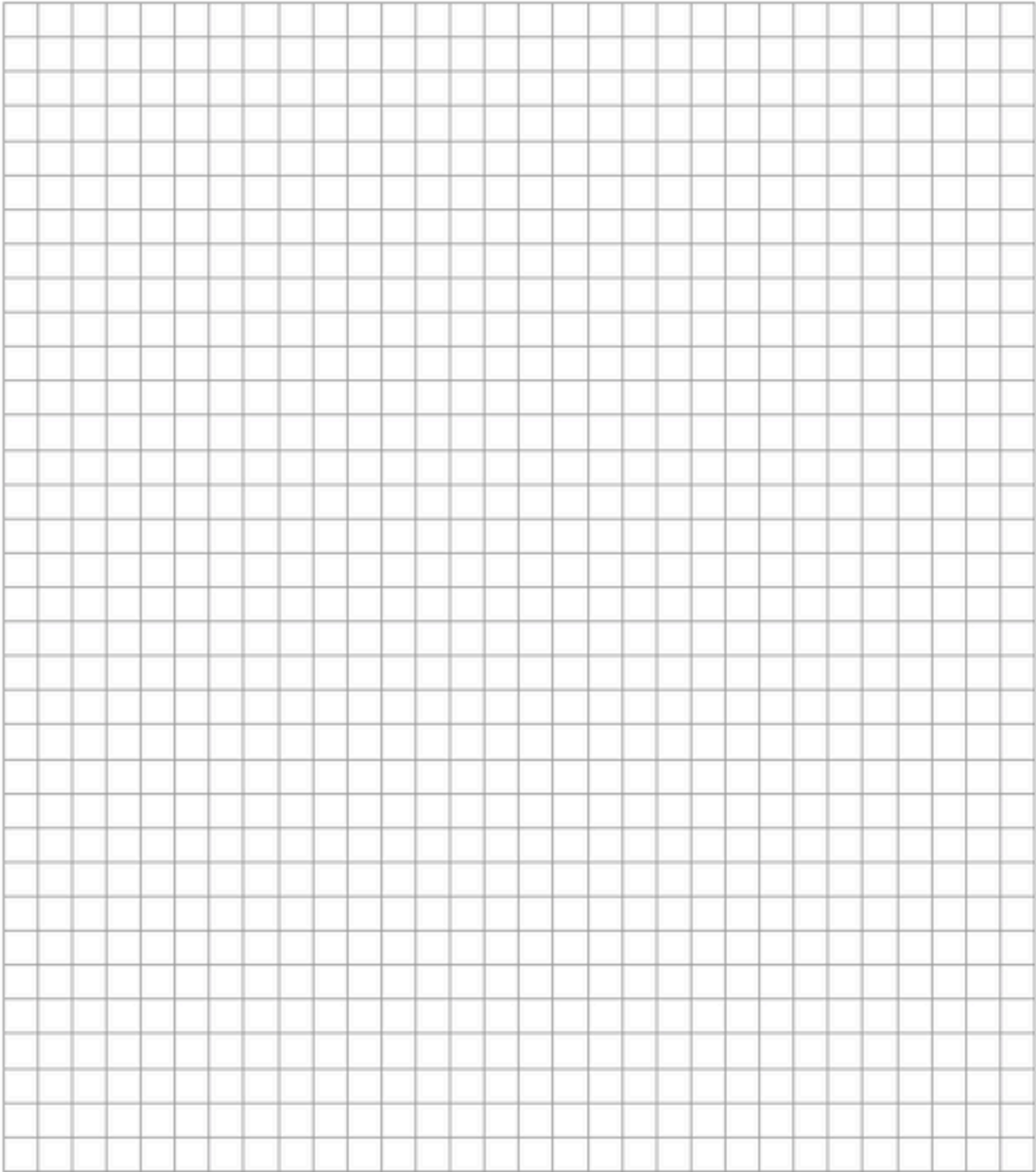
**Your Floorplan**

Measure out your stage(s). Although we usually use the metric system in Canada, in this case we measure in feet. You'll need to know how wide and how deep it is. If it is not a perfect square or rectangle, take any extra measurements you'll need to draw your floorplan to scale.

Stage Width _____	Stage Depth _____
Additional Notes _____	
_____	
_____	

Using graph paper to draw your floorplan is helpful because it helps you imagine and draw things to scale. Imagine each square here is equal to 1 square foot in real life. You can also zoom in and have every 4 squares equal 1 foot.

Use this graph paper to draw the floorplan of your set, to scale.



## Your Set In Pictures

Create a visual presentation that shows, as precisely as possible, the set design. This may involve various drawings or images showing the set in different scenes. You can draw, paint, collage - choose any medium that works for you.

Once you're ready, each department presents their 'final designs' to the director. While 'final' is a funny word to use, as the designs may still evolve and be altered as rehearsals go, this will be the essence of what to expect from your set.

## SECTION C - Making your designs come to life.

Now it's time to make your design come to life!  
Remember your pledge: be eco-friendly in your choices.

### **Borrow it!**

Did you have a piece of furniture in mind while designing your set? Maybe it's in a teacher's classroom, in a storage room, or something you have at home! Ask to borrow it!

When it comes to borrowing, you might have to make do with a stand-in or the rehearsal period. You want to make sure that the actors and director are working with something sooner than later. (This will make your job easier in the long run!)

Make sure you write down where all these items came from so you can return them at the end.

Ask your teacher for help with help with this. They might know where and when to borrow things.

### **Create it!**

Have signs or backdrops you need to create? After you have the bulk of your set pieces organized, and have stand-ins for rehearsal, it's time to get out some cardboard and paint and create all the remaining pieces!

### **Test it!**

As items are ready to add to rehearsal, stick around and watch the actors work with them. Does the bench tip up at one end when someone sits on the other? It's your job to flag that and let the director know to block actors in the centre where it's safest.

### **Enjoy it!**

Once you're through dress rehearsal, you get to sit back and enjoy the show! (Unless, that is, you're the crew moving all your set pieces between scenes. Told ya.)



## PROP DESIGN

### SECTION A - Getting a feel for the play.

What were the Design Team's answers to this question?

What sort of vibe or atmosphere does the play have? List 3.

\_\_\_\_\_

Do you have ideas right away about what the props could look like?

Is there a colour scheme that comes to mind?

Use this booklet or some scrap paper to write down your ideas. Feel free to use words, images found online or in books, your own drawings, whatever helps you get your ideas down.

We've listed the necessary props for *The Landfill Mutant Vs. <Insert Your School Here>*.

Use this table to keep track of your progress.

Prop	Notes <i>(where you borrowed it from, how you plan to make it, etc.)</i>	Check when complete
Phone* (Cody)		
Phone (Corey)		
Phone (Mo)		
Phone (Dom)		
Phone (Sam)		
Phone (Lou)		
Phone (Cody - New)		
Pile of Metal Treasures and Junk*		



Old Camera*		
Hand Sanitizer		
Monday Lunches*		
Science Book		
Mo's Science Project*		
Sheet (to cover the project)		
Notebook		
Beaker Filled with Liquid that Spills*		
Photos from the Old Camera		
Tuesday Lunches*		
Squarebucks Paper Cup		

Being Green for Dummies Book		
Plant		
Items for the Recycling Bin*		
Items for the Garbage Bin*		
Bottle of Cleaner*		
Leftover Dinner Plate		
Shopping Bag		
Sweater with Bite Taken Out		
Picture of the Group in a Jazzed-Up Frame		
Backpack Full of Junk*		
Wednesday's Lunch*		



3 Take-Out Meals with Drinks*		
4 Sets of Car Keys with Fobs		
Hockey Stick		
Ghost Smashing Gadgets		
Principal's Detention List		
Principal's Written Announcements		
Mop		
Broom		
Towel and Reusable Water Bottle for Mutant Dance Gag		
Pipe (A piece from Mo's Project found in the belly of the Mutant)		
Tiny Version of the Mutant		

Clear Reusable Container with Lid (for the tiny mutant)		
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### \*Notes on Notable Props

The **Prop Phones** can be old phones, empty phone cases, a personal phone (turned off!) or built out of cardboard or other found materials.

The **Pile of Metal Treasures and Junk** is described as metal pipes and scrap in the play. It's stuff found in the Andrews Hunted House, so have fun with making it look dusty or mouldy. They can however be made out of cardboard or found objects. Toilet paper rolls could be made into pipes, a bundle of old telephone cords or yarn could be old wiring, pasta boxes could become bricks, a vent cover from someone's work room could be just that. An Old Camera is also in the pile; could be very fun to make!

The **Monday Lunches** mentioned in the script are for Cody, Corey, Dom and Lou. The day's specials are Grilled Cheese and Fries, Mac n' Cheese and Fries and (insert your own cheese dish). They come in styrofoam/disposable containers. Are other characters eating, too? And if yes, does anyone bring their lunch from home? If yes, who might use reusable containers?

**Mo's Science Project** - or Baby Mutant, as we like to call them - is by far the most interesting and biggest prop you will need to create. Made of junk found at the Andrews' property, it's supposed to be a reusable battery.

At the end of scene two, a bottle of chemicals spills on the project, making it *come to life*. How that happens is up to you! Is there some kind of smoke that the audience sees? Maybe the effect is achieved with two chalk brushes smacked against each other, or the baking soda volcano trick, or just a comic book style POOF written on cardboard that a stagehand holds up.

In the next scene, we see it move and "eat" or "hide" Lou's lunch. Is this the same prop as from the scene before, or do you create a second, slightly larger puppet that appears at the school?

Puppets are props that can be moved or animated by an actor. They can be operated from the inside, from sticks below (think Muppets), from strings above (think marionettes), or from the actor just moving it with their hands directly on it (like a kid playing with a toy).



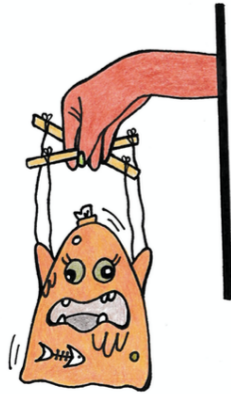
A sock puppet is operated from the inside.



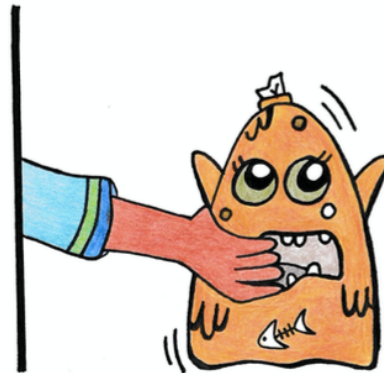
A rod puppet is operated by sticks.



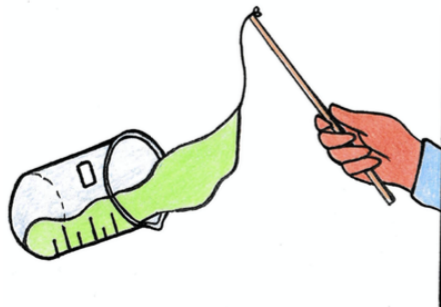
A marionette is operated by strings.



An object puppet is operated like a toy.



The **Beaker Filled with Liquid that Spills** can also be a puppet. Maybe the liquid is a cloth or material with some fishing line attached, so when it spills, it looks like the liquid escapes.



The **Tuesday Lunch** mentioned in the script is Lou's, but you may want to provide lunches for other characters, too. The day's specials are Chicken Fingers and Fries, Chicken Burgers and Fries and (insert your favourite chicken dish). They come in styrofoam/disposable containers.



The **Items for the Recycling and Garbage Bins** can be actual items from your school or home, or you may choose to make many Squarebucks cups to show the amount of waste one person can create. Part of the action is the students pulling out non-recyclables like cafeteria styrofoam containers

The **Bottle of Cleaner** is sprayed into the Mutant's mouth, so it will need to be water in a clean spray bottle, or mimed.

Dakota's **Backpack Full of Junk** contains things like an old math test and a mouldy lunch special from 3 weeks ago. The backpack is so full, Dakota cannot even squeeze the picture into it.

**Wednesday's Lunch** special is potato chips. Lou is the only character mentioned to be eating them. But are others eating food from home?

The Gym, Math and Science teachers all have **Take-Out Meals with Drinks**. Have fun playing up the amount of garbage that comes wrapped around these to-go lunches. Maybe one has a huge pop with giant straw, maybe one's sandwich is wrapped in foil, then plastic, then a hard plastic container, maybe one has so many napkins they can't find their food.



The **Ghost Smashing Gadgets** are described as one testing for sound and one showing a “big spike” when ghosts are near. Whatever you think that looks like is awesome. Keep it small enough to hold in one hand and be creative!

### Your Pitch

Now it’s time to put together your pitch. This will be a visual representation of many of the props on the list that you present to the director. Most importantly, addressing the science fair project and mutant, as well as the special effects like the chemical spill in scene two.

You might communicate your ideas through drawings, photos, images you found by Googling ‘clamshell container’, whatever it takes for you to feel you’ve given the director a clear idea of what your designs will look like in the end.

Use scrap paper to draw, paint or collage your designs and prepare how you’ll explain them to your director.

Start some notes for your pitch here.

## **SECTION B - Your final design.**

Now it's time to make your detailed plan for the props. Here are some things to consider as you do.

### **Audience**

Be sure that the audience can see the prop and can tell what it is.

### **Comfort and Durability**

Be sure the props you provide or make are easy for the actors to use and are durable enough to last the whole process.

### **Additions**

Has the director mentioned that there are a few more props needed? Keep in mind that they may add more as the rehearsal period progresses.

Are there a few additions you would like to add as set dressing props?

### **Is it Crucial?**

Sometimes you may find that the prop listed as needed, is in fact, quite complicated and useless on stage. If it's not crucial to telling the story of the play, ask your director if it can be cut.

### **Time and Space**

Make sure you and your crew will have time to create all the amazing things on your list, and make sure once they are collected or built there is room to store them between rehearsals, and on and around the stage during performance.

### **Collaborate with Costumes**

The Baby Mutant you are creating needs to look like the smaller, younger version of the full-grown mutant costume. Work with the costume designers to decide what elements of these two pieces will be similar.

### **Baby Mutant**

There are a couple questions you have to answer about this big prop.



Part of the magic of the show is that we want to see this project come to life at the end of the Tuesday Cafeteria scene. Do you have a puppeteer operating the object from inside? Is it attached to a string that is pulled off stage? How does this thing move? Explain or draw.

Lu's lunch disappears. Do we see Baby Mutant eat it? Or do they make it vanish some other way? Does the lunch become a part of the mutant? Do we see this happen on stage or is this a mystery to us all? Explain or draw.

### Your Prop Design In Pictures

Create visuals that show, as precisely as possible, the prop design. This may involve various drawings or google images showing the different prop pieces, especially those that you will need to create.

Once you're ready, each department presents their 'final designs' to the director. While 'final' is a funny word to use, as the designs may still evolve and be altered as rehearsals go, this is your chance to commit to a full, polished design.

## SECTION C - Making your designs come to life.

Now it's time to make your design come to life!  
Remember your pledge: be eco-friendly in your choices.

### **Borrow it!**

Maybe there are a few things that you will need hanging around your classroom, maybe in a storage room, or at home. Ask to borrow it for the duration of the project!

When it comes to borrowing, you might have to make do with a stand in for the rehearsal period. You want to make sure that the actors and director are working with something sooner than later. (This will make your job easier in the long run!)

Make sure you write down where all these props came from so you can return them at the end.

Ask your teacher for help with help with this, or ask students in your class!  
You never know what is laying around someone's office or home!

### **Create it!**

Use your imagination. You never know what something from your recycling bin and a bit of paint could be! A toilet paper roll could easily be taped together and painted to look like pipes!

### **Test it!**

As items are ready to add to rehearsal, stick around and watch the actors work with them. Is something too big, or difficult for the actors to use? It's your job to flag that and let the director know how best to use tricky props.

### **Track it!**

Sometimes props get left in pockets, disappear or get eaten by an actual mutant, disappear from the rehearsal room. To help keep track of your props, make yourself one of two of these things:

- *A props bin:* Get a big bin where all props ALWAYS belong when it is not being used on stage. Tape your checklist on the lid of the box. That way you know what's inside the box!
- *A props table or props shelf:* Use paper or tape to designate an area on the surface where that prop ALWAYS belongs when it is not being used on stage.

Hopefully this way you will be able to keep track of the props and never lose one.

### **Enjoy it!**

Once you're through dress rehearsal, you get to sit back and enjoy the show!



## COSTUME DESIGN

### SECTION A - Getting a feel for the play.

What were the Design Team's answers to this question?

What sort of vibe or atmosphere does the play have? List 3.

\_\_\_\_\_

Do you have ideas right away about what the costumes could look like?

Is there a colour scheme that comes to mind?

Use this booklet or some scrap paper to write down your ideas. Feel free to use words, images found online or in books, your own drawings, whatever helps you get your ideas down.

We've listed the characters for *The Landfill Mutant Vs. <Insert Your School Here>*.

Use this table to keep track of your thoughts and progress.

Character	Clothing Items
Mo	
Sam	
Cody	
Corey	
Dom	
Alex	
Lou	
Dakota	
Dakota Out of the Mutant	
Landfill Mutant	
Principal Andrews	
Mr. / Mrs. Green	

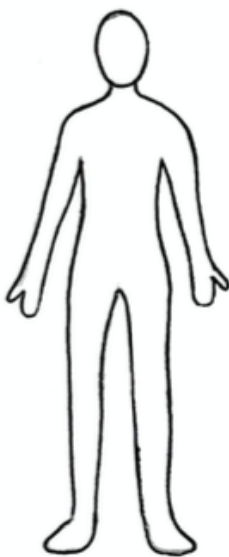


Gym Teacher	
Science Teacher	
Math Teacher	
Mo's Parent	<i>In your production, is this character seen? Or is it just a voice offstage?</i>

That's a lot of characters. But the good news is, most of the characters will be dressed in clothing from their own closet or from someone else in the class; it's a matter of finding out what people have and then styling the show. But dream big to start! Imagine you can find any pieces you wish and start to design your ideal costumes.

The best way to convey your costume design is to provide lots of images (drawings, paintings, pictures, colour palettes) along with lots of notes. Here are some examples.

Template for Costume Design



Realistic Costume Drawing



Stick Figure Costume Drawing



To prepare for your upcoming meeting with your director, pick 3 student or teacher characters and put together a costume design for each. Your designs could look like any of the examples. Have fun!

### Dakota's post-mutant warrior costume

Remember that Dakota built this protective gear INSIDE of the Mutant. It should be made from things the Mutant could have eaten, like coffee cups and cafeteria packaging. Suggestions from the Script: Milk jug hat, Pizza box shield, Coffee Cup / recyclable armour.

Sketch a design for Dakota's armour.



....And then there's

### The Mutant Costume

This is by far the most exciting and intricate costume you will have to create for the show. This costume should signify that the Mutant is made out of waste, and that it can grow when teachers get eaten by the mutant.

The Props Department is making the smaller version of the Mutant, so you'll need to collaborate with them on the design.

As the mutant eats the teachers, they become part of the monster as well. You have options here! Is it a giant sheet, getting bigger with each character eaten? After the mutant eats them, do they become a part of the mutant and stay within or attached to the costume? Maybe there are many sheets? This would mean the mutant is played by one actor, but when they eat the art teacher, they are now double the size and is now played by the actor, AND the actor who plays the art teacher, and so on... This is a funny idea, if you have lots and lots of room on stage.

Or is there a way to make it look like they've been eaten, but the actors can escape off stage? Work with the set designers to have something on stage block the audience's view of some of the stage magic.

Or is the costume a series of hats that each actor wears when they become part of the mutant?

Use your imagination!

To prepare for your upcoming meeting with your director, sketch an idea or two for The Landfill Mutant costume. Make lots of notes about what it is made of and how it works.

## Your Pitch

Now it's time to put together your pitch. This will be a visual representation of many of the characters on the list that you present to the director.

You've already done a design for three characters and the mutant, so you're almost there!

You might add to these a few more (3-5) character designs, done in any style you like. The important thing is that they communicate your ideas. Consider Googling 'thrifted fashion', 'grandpa sweater' or 'backpack'. Your goal is to give the director a clear idea of what your designs will look like in the end.

Use scrap paper to draw, paint or collage your designs and prepare how you'll explain them to your director.



## **SECTION B - Your final design.**

Now it's time to make your detailed plan for the costumes. Here are some things to consider as you do.

### **Colours**

Colours play a large role in design. Consider using colour on stage to show what characters get along best and which characters clash.

### **Patterns**

Patterns are fun and can definitely make a character.

### **Movement**

Can the actor move in the proposed design? Some characters might have trickier movement than others and require looser clothing.

### **Comfort and Durability**

Be sure the costumes you provide or make are comfortable and durable enough to last the whole process.

### **Collaborate with Props**

The Landfill Mutant you are creating needs to look like the bigger, older version of the Baby Mutant costume. Work with the prop designers to decide what elements of these two pieces will be similar.

### **Simplify**

Are some actors playing more than one character? Can second costumes be something added on to their primary costume? Like a hat, or an apron?

### **Time and Space**

Make sure you and your crew will have time to create all the amazing things on your list, and make sure once they are collected or built there is room to store them between rehearsals, and on and around the stage during performance.

### **Make Each Character Unique**

The costume designer's job is to give the audience information about the characters through the clothing they wear. Talk to the actors about their character. How do they describe them? Based on your thoughts and your discussion with the actors, list 3 words that could describe each character. Then think of 3 pieces of clothing that could help show these traits. These exact pieces may not make it to the stage (you are borrowing, after all) but this will help create a clear picture of a cast of unique characters.

EXAMPLE:

Character	3 character traits	3 clothing pieces
Mo	Smart Ambitious Described as mad-scientist-y	A button-up, collared shirt Pointy-toe shoes Hair is always messy
Sam	Dance Captain Cares to do well in school Common Sense	Athletic wear Fanny pack pencil case Wrist watch

Character	3 Character Traits	3 Clothing Pieces
Mo		
Sam		
Cody		
Corey		
Dom		
Alex		
Lou		
Dakota		



Principal Andrews		
Mr / Mrs Green		
Gym Teacher		
Science Teacher		
Math Teacher		
Mo's Parent		

### Your Costume Design In Pictures

Now that you know more about these characters, go back to your original designs and note the changes you'd like to make. In some cases, you might add, and in others you might start from scratch. Take your time, these are your Final Designs.

Create visuals that show, as precisely as possible, the characters' costumes.

Once you're ready, each department presents their 'final designs' to the director. While 'final' is a funny word to use, as the designs may still evolve and be altered as rehearsals go, this is your chance to commit to a full, polished design.

## SECTION C - Making your designs come to life.

Now it's time to make your designs come to life!

Remember your pledge: to be eco-minded in your choices. *(As costumers who are already borrowing existing pieces, your department is already carbon neutral!)*

### **Borrow it!**

Borrow your costumes from your closets at home! Ask your actors if they have something close to what you imagined. It may not be a perfect match, but you may find something close. For example, you might have imagined Cody and Corey wearing matching blue hoodies, but they each have similar hoodies of different colours.

Find what you are missing and ask to borrow from other classmates. You might know that you have the perfect coat in your closet at home that you want to use for the show. Go for it!

When it comes to borrowing costumes, you won't need to wear the costumes until dress rehearsal.

Make sure you write down where all these costumes came from so you can return them at the end.

### **Create it!**

Create the "Landfill Mutant" and "Remi out of Mutant" look! Use your imagination. You never know what something from your recycling bin and a bit of paint could be!

The actors will need to practice with these costumes earlier than the others. Find a "stand in" for the rehearsal period. You want to make sure that the actors and director are practicing with something sooner than later.

### **Test it!**

Once all the costumes have been gathered, host a costume parade! Get the actors to put their costumes on so that the whole group can see. Does the cast of characters look like they are all in the same play? Can they move in their costume? This is an excellent place to revise something that you and the director don't think works.

### **Enjoy it!**

Once you're through dress rehearsal, you get to sit back and enjoy the show!



## SOUND DESIGN

### SECTION A - Getting a feel for the play.

What were the Design Team's answers to this question?

What sort of vibe or atmosphere does the play have? List 3.

\_\_\_\_\_

Do you have ideas right away about some of the sounds?

Are they made live, by the sound designers or are they found online and played through speakers? Or a mix of both?

Use this booklet or some scrap paper to write down your ideas. Feel free to use words, images, or links to sound files, whatever helps you get your ideas down.

We've listed the sounds and sound effects mentioned in *The Landfill Mutant Vs. <Insert Your School Here>*, in the order they'll be needed. Some could be optional, and feel free to add more! Use this table to keep track of your progress.

Cue	Notes (suggestions from us, and room to note a link to or description of your sound choice)	Check when complete
House Music	Is there music playing when the audience arrives and is seated?	
Top of Show Music	A bit of a song (or sound effects) to let us know the show is starting.	
School Bell	Optional, but could be a nice lick-start to the show.	
Cafeteria at Lunch	Sounds of excited kids talking about food or other things.	
Camera Noises	Optional, but could be fun each time a photo is taken.	
Principal's Announcements	Are they Pre-Recorded? Or live, through a microphone?	
School Bell		



Transition Music	10-20 seconds of instrumental music for the transition from school to Mo's house.	
Sizzling Sound	As the liquid spills on the science project. Maybe there are other sounds, too; we are magically creating a mutant here.	
Transition Music	10-20 seconds of instrumental music for the transition from Mo's house to the cafeteria.	
School Bell		
Cafeteria at Lunch	Sounds of excited kids talking about food or other things.	
Principal's Announcements	Are they Pre-Recorded? Or live, through a microphone?	
School Bell		
Transition Music	10-20 seconds of instrumental music for the transition from the cafeteria to the Green Team meeting.	
Garbage Sorting Music	45-60 seconds of music for the Green Team work	

School Bell		
Mutant Music	10-15 seconds of music . Maybe it includes muffled sounds from Mr./Mrs. Green.	
Transition Music	10-20 seconds of instrumental music for the transition from the Green Team meeting to Lou’s home.	
Transition Music	10-20 seconds of instrumental music for the transition from Lou’s home to the school.	
School Bell		
Principal’s Announcements	Are they Pre-Recorded? Or live, through a microphone?	
Car Lock Sounds	Maybe 3 in a row, or 3 different beeps overlapped.	
Transition Music	10-20 seconds of instrumental music for the transition from the school to the Andrews property.	



Ghost Smash Theme	20- 30 seconds of instrumental music that the actors can sing / rap along to.	
Ghost Smash Sting	3-5 seconds of the Ghost Smash theme.	
Loud Bang	At the Andrew's House.	
Static Noises	From one of the Ghost Smashing Gadgets.	
Transition Music	10-20 seconds of instrumental music for the transition from the Andrews property to the Principal's office.	
Car Engine Starting		
Transition Music	10-20 seconds of instrumental music for the transition from the Principal's office to the cafeteria.	
School Bell		
Principal's Announcements	The Mutant speaks in this one, too.	
Chase Scene Music	20-30 seconds of music for the chase scene.	

Transition Music	10-20 seconds of instrumental music for the transition from the cafeteria to the closet.	
Transition / Scene Music	60-120 seconds of instrumental music for the transition from the closet to the halls. This plays under the scene and then through the dance battle.	
Ripping Sound	Dakota breaks through the Mutant.	
Mutant Shrinking Sound Effects	The Mutant shrinks and spits out teachers.	
End of Show / Curtain Call Music	Music to play while everyone takes a bow.	
Post Show Music	1 or 2 songs to let the audience leave the venue.	



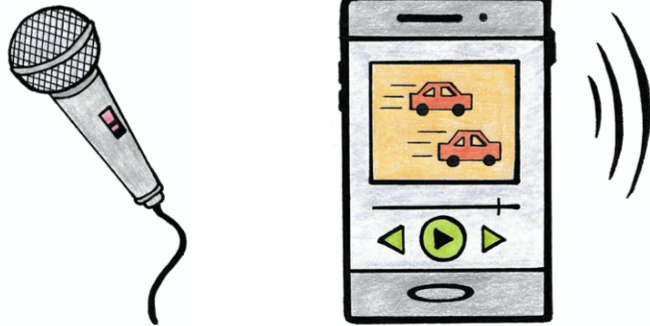
## Preliminary Experiments

Pick 3-5 cues from the list. For each cue, experiment with ways to make it live. Then find recorded or digital options for it. Log your findings here:

Live Instruments / Sound Effects



Pre-Recorded or Downloaded Music / Sound Effects



EXAMPLE:

Cue	Live Options	Recorded / Digital Options
Transition Music: 10-20 seconds of instrumental music for the transition from school to Mo's house.	<ul style="list-style-type: none"> <li>- drums and recorder or saxophone</li> <li>- do we have a small live band?</li> <li>-beat box</li> </ul>	<ul style="list-style-type: none"> <li>- Record the jazz band</li> <li>- Garage Band composition</li> <li>- this song here: &lt;insert link to your favourite song&gt;</li> </ul>
School Bell	<ul style="list-style-type: none"> <li>- dinner bell</li> <li>- kitchen timer</li> </ul>	<ul style="list-style-type: none"> <li>- lunch bell sound options here:</li> <li><a href="https://www.epidemicsound.com/track/G1juysONXt/">https://www.epidemicsound.com/track/G1juysONXt/</a></li> <li><a href="https://www.epidemicsound.com/track/G1juysONXt/">https://www.epidemicsound.com/track/G1juysONXt/</a></li> </ul>
Static Noises	<ul style="list-style-type: none"> <li>- guitar strings</li> <li>- beat boxer</li> </ul>	<ul style="list-style-type: none"> <li>- Garage Band composition</li> <li>- this sfx here: &lt;insert link to your favourite song&gt;</li> </ul>

Cue	Live Options	Recorded / Digital Options

**Your Pitch**

Now it's time to put together your pitch. This will be a representation of some of the sounds you are hoping to use.

You might share the chart above, give examples from it, and then talk about some of the other sound cues on your list. You can communicate your ideas through drawings, live instruments, or sound files you found by Googling 'car starting' or 'sizzling sound', whatever it takes for you to feel you've given the director a clear idea of what sorts of sounds you'd like to find or create.

## **SECTION B - Your final design.**

Now it's time to make your detailed plan for the sounds. Here are some things to consider as you do.

### **Audience**

What sounds will tell the best story to the audience? How can you help them understand and feel when we're at school, home or in a haunted house?

### **Ambient Additions**

Are there other sounds you'd like to add, perhaps underneath scenes? Played softly, ambient sounds can help the audience (and actors) feel the atmosphere of a scene or location.

### **Double Up**

Are there sound cues that can be used more than once? Are the themes a short snippet of longer cues?

### **Ghost Smashers**

What are you going to create for the Ghost Smasher theme song? Remember that the actors need to sing or rap along to it.

### **Have more than enough**

How long does each cue need to be? It's nice to have cues that are longer than needed, just in case there's a mishap and you need some sound to cover up a pause.

### **Time and Space**

Make sure you and your crew will have time to create all the amazing things on your list.

### **Plan for Support**

The sound department can be extremely busy in the final rehearsals and the performances of a show. If you are using pre-recorded or digital sounds, who is operating those? If you are performing some or all sounds live, who is playing those? Be sure these folks are able to go to rehearsals leading up to the show.

## Your Sound Design

Create a short audio presentation that demonstrates some of the sounds (especially the more musical ones) you will be creating or using in the show.

If you've not built sound cues yet but can play a song that is similar or maybe the inspiration for the one you will be creating, that would be fun for the actors and director to hear.

Once you're ready, each department presents their 'final designs' to the director. While 'final' is a funny word to use, as the designs may still evolve and be altered as rehearsals go, this is your chance to commit to a full, polished design.



## **SECTION C - Making your designs come to life.**

Now it's time to make your design come to life!

Remember your pledge: be eco-friendly in your choices as you work.

### **Borrow it!**

Do you need some instruments to borrow for live music during the play?

Do you need to borrow a computer with audio editing to discover all your cues?

### **Create it!**

Play with instruments and sound-making objects. Make an object or instrument to fill your needs!

Check out some royalty free music sites, as they usually have short instrumental pieces you can download and use for free!

### **Test it!**

Test out your sound cues in rehearsal! Does it sound like it lives in the same world as the play?

You will know if it is weird or doesn't work if everyone in the room starts laughing (unless they are laughing when they are supposed to!).

Does your Ghost smashing theme work with the actors needing to sing the intro?

They will need to rehearse with it, whether it is a live or digital recording every rehearsal.

### **Compile it!**

Once all your digital cues have been collected, make a playlist of them in order. This will make it easiest to play each cue during the performance. Make separate tracks for each cue, even if you are doubling up on sounds. This way you, or the crew operating sound, will not have to search back for the right cue.

How will it be played in the performance? Make sure it's compatible with the device needed to play it. Ask your director for help with that.

During technical rehearsal you will have to set your levels. This is figuring out how loud each sound cue will be. Write this down, as this is important information for the show.

### **Enjoy It!**

Once you're through dress rehearsal, you get to sit back and enjoy the show! (Unless, that is, you're the crew playing the sound cues during the performance. Told ya.)

## DESIGN TERMS

The Company	Everyone working on the show, from the director, the actors and the other designers and assistants.
Costumes	The outfit the actor wears as their character on stage.
Design Team	The people who are creating the set, props, costumes and sounds.
Dress Rehearsal	The rehearsal before the show is performed in front of an audience where actors practice the show in costumes, with all set pieces, props and sounds.
Floorplan	The layout of your set from the perspective of the ceiling. A top-view of where things will go. These are best made to scale to be sure you can fit all your pieces and the actors on your stage.
Fourth Wall	The pretend wall between the actors and the audience.
Rehearsal	The time spent practicing and creating the play with the actors.
Rehearsal Space or Room	A clear open space you can work in with set pieces and actors.
Proscenium	A vertical playing space, or stage, where the audience observes from an adjacent vertical area. AKA, a movie theatre style theatre, where the actors perform the play directly in front, with the audience seated looking from one angle
Prop	An object used by an actor on stage.
Props Bin or Props Table	A place where the prop is stored at the end of rehearsal.
Set	Everything that decorates the stage to make it the location(s) in the story. It is the furniture, walls, doors, floor, fences, etc.
Sightlines	What each audience member can see from their seat. An important consideration for Directors and Set Designers.
Sound Cue	The music or sound effect required for that specific moment.
Sound Levels	How loud or soft each cue is to be played. Time is set aside in Technical Rehearsals to set the Sound Levels.
Sound Sting	A tiny snippet of music.



Stage	The place in a room (or outdoors) where the action / acting takes place.
Stage Manager	Organizes daily events and communicates between departments.
Stand-In	An item used in another's place. Offering the actors and director stand-in set pieces, props or costumes until the show versions are ready will be helpful to them in rehearsal.
Technical Rehearsal	One of the final rehearsals where all set, prop and sound design elements are worked into the show.
To Scale	When objects seen in a small drawing are still relatively the same size compared to their surroundings; the smaller version is just like in real life. An important part of drawing the set is making sure that the size of the stage can accommodate all the things and people that are to go on it.
Venue	The place where your performance takes place.

