ABSTRACT

Title of Thesis: SPRING AWAKENING THE MUSICAL
A SCENIC DESIGN
A PRODUCTION OF THE SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES AT THE UNIVERSITY OF MARYLAND – COLLEGE PARK, CLARICE SMITH PERFORMING ARTS CENTER’S INA AND JACK KAY THEATRE

Ruthmarie Tenorio, Master of Fine Arts, 2014

Directed by: Associate Professor, Daniel Conway, School of Theatre, Dance and Performance Studies

The purpose of this thesis is to provide research, supporting paperwork, production photographs, and other materials that document the scenic design process for the production of Duncan Sheik’s Spring Awakening the musical by the University of Maryland- College Park, School of Theatre, Dance and Performance Studies. This thesis contains the following: research images collected to develop and communicate ideas about forms, color, texture, locations, proportion, mood, and historical references to the production team; preliminary sketches, preliminary renderings, and photographs of the ¼” scale color models used to convey the scenic design; a unit list providing detailed information of each scenic element; a drafting packet, painter’s elevations, paint research images and a greenery research packet to communicate the look of each scenic element to the technical director and paint charge; and a properties list and a properties research packet detailing each prop used in the production. Archival production photographs are included.
SPRING AWAKENING THE MUSICAL
A SCENIC DESIGN
A PRODUCTION OF THE SCHOOL OF THEATRE, DANCE, AND PERFORMANCE STUDIES AT THE UNIVERSITY OF MARYLAND – COLLEGE PARK, CLARICE SMITH PERFORMING ARTS CENTER’S INA AND JACK KAY THEATER

by

Ruthmarie Tenorio

Thesis submitted to the Faculty of the Graduate School of the University of Maryland, College Park in partial fulfillment of the requirements for the degree of Master of Fine Arts 2014

Advisory Committee:

Associate Professor Daniel Conway
Associate Professor Helen Huang
Associate Professor Jared Mezzocchi
Dedication

For my mother for supporting me in everything and anything that I have ever set my mind on doing and then believing that I could actually do it.

For my father for teaching me to always appreciate the opportunities that life has given me and to never take it for granted.

For my brother, who is the embodiment of determination, endurance and stubbornness.

The word “can’t” just isn’t in your vocabulary.

For my guardian angels:

My sister Victoria Giselle Tenorio,

and my cousins Jair Tenorio and Carlos Humberto Tenorio

You are and will always be my inspiration.
Acknowledgements

I wish to acknowledge the amazing team of artist with whom I collaborated and the creators and craftsmen who brought my design to life.

Creative Team:
Brian MacDevitt, Director
Sara Pearson, Director
Patrik Widrig, Director
Robert Denton, Lighting Designer
Andrew Cissna, Projection Designer
Kara Waala, Costume Designer
William Yanesh, Musical Director
Eric Shimelonis, Sound Designer

Production Team:
Cary Gillett, Production Manager
Mark Rapach, Technical Director
Jon Shimon, Assistant Technical Director
Tim Jones, Props Master
Ann Chismar, Paint Charge

I would like to acknowledge the support and encouragement supplied by my scenic colleagues. A special thank you to Lydia Francis for helping me create ‘Paradise.’ Lastly I would like to acknowledge my mentors.

Daniel Conway
Misha Kachmen
Brian MacDevitt
Jared Mezzocchi
Helen Huang

Your wisdom has enriched my career; you have pushed me to work at a level that I did not know I could reach. Thank you.
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Concept Statement

The human need to act upon natural instincts is suppressed in a patriarchal society depicted in University of Maryland’s production of *Spring Awakening* the musical, music by Duncan Sheik and book and lyrics by Steven Sater. *Spring Awakening the Musical* is an adaptation of the German play *Spring Awakening* (1891) written by Frank Wedekind. The play closely follows three teenagers living in turn of the century rural Germany: Melchior, Moritz and Wendla. Melchior, a young man with intelligence beyond his years, questions the society in which he grew up in and rejects religious beliefs in the pursuit of knowledge and scientific truth. Moritz, Melchior’s best friend, coping with crippling fear caused by years of his father’s physical and mental abuse struggles to keep up in school when trying to snuff out his pre pubescent impulses; impulses he does not understand and fears. Wendla, a highly curious and naïve teenage girl is told that she has come of age, yet when she asks how babies are made she is withheld of such information. Melchior’s need to rebel against the patriarchy and Wendla’s ignorance leads to a teenage pregnancy. Soon after, Moritz commits suicide when he learns that he did not pass his exams.

I was taken by Duncan Sheik’s exploration of the inner turmoil of adolescence through rock songs, a turmoil that is further aggravated with the added pressure of turn of the century strict German patriarchy. It was my goal to create a world that reflected the treatment of the teenagers by the adults.
The Design Process

The directorial team lead by Brian MacDevitt, Sara Pearson and Patrik Widrig first approached the project with the idea of supporting and reinforcing a teenager’s natural instincts by creating a natural world. The depiction of nature on stage was to embody the beautiful and violent quality of human impulse.

The preliminary design consisted of an abstract forest invading the theatre space. The central piece consisted of an abstract interactive sculpture composed of natural debris in the act of spilling onto the stage floor. The debris consists of flowers, leaves, twigs and dirt. The sculpture, flanked by large tree trunks on either side that pierce through the deck floor, would serve as a playing space for an additional cast of dancers who were dubbed as the elementals: they are a physical connection to nature; during songs they become a physical manifestation of the inner turmoil of the teenage characters. In this design, the force of nature was the main theme. (See figure 1.9)

In the midst of exploring the main conflict within the play, the directors discovered a stronger theme. Rather than concentrating on the danger and beauty of nature they decided to focus in on the struggle between the unstoppable force of nature verses society’s patriarchal determination to control and suppress nature.

It was my belief that the preliminary design was not an apt metaphor for the re-envisioned concept. In order to support the new concept, the scenery needed to be reimagined to equally represent the tension between nature and society. The revised design consists of a large symmetrical room with four large windows (inspired by German romantic paintings). Reaching across the room towards the ceiling is a large oak tree ripping through the floorboards. Beyond the window is what the directors choose to
call “paradise”. Paradise (inspired by a Henri Rousseau painting) is nature represented in a wild, lush and exotic form. It was important that the scenery portray two very distinct spaces that opposed each other. The room is the world of the Patriarchy; the exterior is the world of unsuppressed nature. (See figures 1.58 and 1.59)
Chapter 1: Pre Production Process

This chapter illustrates my design process from the preliminary stages of the original concept through the final stages of design of the re-envisioned concept.

1.1 Research Images – Part I

At the start of the design process, research images were used as sources of inspiration to help refine the direction in which the design was taken. The research boards below serve as a visual aid to help communicate mood, color, shape and texture in an organized composition to the directors.

The research board below is a collection of images that inspired the world of nature. Nature, represented in this board, is wild, beautiful and dangerous. Sculptures created by the artist Petah Coyne were used as a source of inspiration. (See figure 1.1)

The second set of images, shown in figure no. 1.2, portrays the idea of the patriarchy invading nature.
1.2 Developing the design – Part I

Due to the organic nature of the preliminary design, I decided that the easiest and most truthful form of exploration was through creating quick shapes in a model of the space and then overlaying textures and images using Adobe Photoshop software.
1.3 Preliminary Design – Part I

After settling onto a shape I liked, I completed the design by rendering key scenes in the play. These sketches were shared with the design team and subsequently approved by the directors.
Once the design was approved I began working on the color model (See figure 1.14). Soon after, the directors revised the conceptual approach to the show. As a result, the design needed to be re-imagined in order to reflect the revised concept.
1.4 Revised Research

The following set of images was used as source of inspiration for what the scenery needed to become. For the world of the patriarchy, I was drawn to paintings created in the era of German Romanticism. The color pallets used in these paintings are cold and the compositions are vast and filled with texture. The paintings regarding interiors show very simplistic design and organized space with minimalist furniture. A key architectural element in these paintings is the use of large windows. These windows bring into the room a soft and cool natural light.

The directors had a vision to create a utopian world outside of these windows. They described it as “Paradise”. They were very clear in communicating to me the idea that instead of a German garden or German forest, outside of the room, what needed to be seen was nature in an abstract form; a reflection of the children’s idea of what nature should be. The directors were inspired by the paintings of Henri Rousseau. Paradise needed to be wild, green, lush, and warm.

To show the struggle between patriarchy and nature, I researched abandoned structures that have been reclaimed by nature. The goal was to show that nature is a force that could not be contained and that it could be stronger than man made structures.

*The Monk by the sea* by Casper David Friedrich
Wanderer above the Sea of Fog by Casper David Friedrich

The Tall Windows by Vilhelm Hammershoi
Two Women at the Window by Vilhelm Hammershøi
1.20

Interior with Young Man by Vilhelm Hammershøi
1.21
*Woman at the Window* by Casper David Friedrich

1.22

1.23
Interior of a Kitchen by Martin Drolling
1.24

Interior with young woman tracing a flower by Martin Drolling
1.25
The Cactus Lover by Carl Spitzweg

1.26

1.27
The Dream by Henri Rousseau

Negro Attached by a Jaguar by Henri Rousseau
The following research boards were created to show the creative team an edited version of my research. These plates helped to communicate the new aesthetic of the show.
1.5: Developing the Design – Part II

In the second round of renderings I explored several room configurations. I played with the shape and size of the walls, windows, floor and ceiling. The challenge was to create the feeling of a vast room without losing the intimate connection between the actors and their audience. I also needed to consider creating a space in which 26 performers could be on stage at the same time while having enough space to dance.
1.6 Preliminary Designs – Part II

The following renderings illustrate an abstracted design of a room. (See figures 1.47 and 1.48) I was attempting to create a space that was flexible enough to be used as either an exterior or an interior. The overall comment from the directors was that it felt too open. They asked me to explore a version of this design that was more confined.
Editing the design

This version of the design was the most appealing to the directors. I designed a room complete with three walls, a full ceiling and five large windows with five smaller windows above them. The walls are wrapped with a mural similar to a German Romantic landscape (see figure 1.15). The deck consists of large wooden planks that are staggered and pushed out over the orchestra by a large tree. This tree represents society’s inept ability to suppress nature.
Further Editing

The directors were pleased with the overall design and wished to see more of “Paradise”. They asked to look at additional options for different window configurations. The goal was to find the right proportions so that the directors had the ability to block scenes behind the windows. This meant that the room needed to increase in size in order to accommodate the larger windows. I created three quick ¼” white models to show the directors the options. The models differed in number of windows, size of windows and style of windows. (See figures 1.55 through 1.57)
The directors choose the configuration shown in illustration 1.57. Having fewer windows allowed me to design larger windows. Designing large windows without the smaller windows above allowed for a better view of “Paradise”.
1.7 Final Design

Below are photos of the final design in a $\frac{1}{4}'' = 1'$ scale color model. The model allowed the creative team to look at the design in three dimensions. The scale, space and color of the model are accurate to what they expected to see on stage. The model also assisted the directors during the rehearsal process. The directors used the model to help them visualize staging possibilities.
## 2.1 The Production Service Piece List

The following table describes all the set pieces. It was used as a source of information for the scenic shop. It is provided with the drafting packet.

### Production Services Piece List

<table>
<thead>
<tr>
<th>Plate # (of drawings)</th>
<th>Unit (on plate)</th>
<th>Description (movement, weight, location, materials, quantity)</th>
<th>Notes (research, images, websites)</th>
</tr>
</thead>
<tbody>
<tr>
<td>4, 5, 6</td>
<td>Room</td>
<td>A large room consisting of three walls and a full ceiling. It contains four large windows on the up stage wall and two smaller ones on the stage left and stage right walls above two double doors. The walls are textured with plaster. A mural is painted on all walls which wraps around the room. All walls feature a chair rail used to hang the chairs in the room. The upstage wall in particular will have the ability to support the chair with actors on it. The windows and the shutters both open down stage.</td>
<td><img src="image1.jpg" alt="Room Image" /></td>
</tr>
<tr>
<td>4</td>
<td>The Wooden Floor</td>
<td>The Deck consists of a wood floor with 8&quot; planks. The floor shows signs of age, wear and tear. There is a tree ripping through it on stage left.</td>
<td><img src="image2.jpg" alt="Wooden Floor Image" /></td>
</tr>
<tr>
<td>7</td>
<td>The Tree</td>
<td>The tree is a sculptural piece in the space. It looks as if it has ripped through the floor and is now attempting to rip through the ceiling. It is weight bearing.</td>
<td><img src="image3.jpg" alt="Tree Image" /></td>
</tr>
<tr>
<td></td>
<td>The Tree</td>
<td>The tree is a sculptural piece in the space. It looks as if it has ripped through the floor and is now attempting to rip through the ceiling. It is weight bearing.</td>
<td></td>
</tr>
<tr>
<td>---</td>
<td>---------</td>
<td>------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Ceiling</td>
<td>The ceiling has three areas that are open. The opening in the center is supposed to be closed until the end of Act 1 when a branch &quot;breaks&quot; through the ceiling allowing flowers and leaves (nature) to fall through. It stays open for the remainder of the performance. Upstage of the ceiling, parallel to the upstage wall, there are five holes covered with scrim and treated with the same paint treatment as the rest of the room. The purpose of these holes is to allow light to shine through, above the chairs.</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Paradise (aka. Outside)</td>
<td>This area lives behind the room. It is filled with greenery: trees and bushes. It is meant to look lush and wet.</td>
<td></td>
</tr>
</tbody>
</table>
2.2: The Drafting

The following illustrations (2.3 through 2.12) encompass the technical drafting for the show. The technical director used these drawings to build the set for the show. The lighting designer used the ground plan and the section to plot the lights for the show. Throughout the production process, small changes were made to the drawings to help with the building process and to accommodate lighting positions.
2.3: Additional Visual Aids

An additional $\frac{1}{2}$” = 1’ model piece of the tree was created for the scene shop. (See figure 2.12) This was used as a visual aid for the sculpting of the tree. The drawing below (See figure 2.13) reflects an addition made to the tree during the tech process after the tree was constructed.
2.4 Paint Elevations

Paint elevations and paint research images were provided to the paint shop to communicate the color and texture of all the visible surfaces. The following elevations were referenced for color matching and texture.
2.5 Props List

The prop shop and stage management received a props list. The list contains a list of furniture, set dressing and objects used in the show. Each prop had a number that referenced a page in the prop book, a detailed description of what it needs to look like and notes with any special requirements.

## CLARICE SMITH
PERFORMING ARTS CENTER OF MARYLAND

### Production Services Props List

<table>
<thead>
<tr>
<th>Prop #</th>
<th>Prop</th>
<th>Description</th>
<th>Qty.</th>
<th>Reh</th>
<th>Tech</th>
<th>Perf</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Chairs</td>
<td>Wooden chairs built to specifications.</td>
<td>8</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>They need to be sturdy enough to hold a person sitting or standing on the chair while suspended from the wall.</td>
</tr>
<tr>
<td>2</td>
<td>Break Away Chair</td>
<td>Wooden chair built to specifications.</td>
<td>1</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>It will be used as a weapon for stage combat and needs to have the ability to easily break apart into several pieces.</td>
</tr>
<tr>
<td>3</td>
<td>Side table</td>
<td>Small wooden table for Wendla</td>
<td>1</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Pulled from stock</td>
</tr>
<tr>
<td>4</td>
<td>Small table</td>
<td>For Melchior's room</td>
<td>1</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Pulled from stock</td>
</tr>
<tr>
<td>5</td>
<td>Chair</td>
<td>Two identical chairs</td>
<td>2</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Pulled from stock</td>
</tr>
<tr>
<td>6</td>
<td>Small table</td>
<td>Two identical small red tables</td>
<td>2</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Pulled from stock</td>
</tr>
<tr>
<td>7</td>
<td>Table</td>
<td>Wooden table. Needs to be weight bearing.</td>
<td>1</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Needs to be weight bearing.</td>
</tr>
<tr>
<td>8</td>
<td>Flower Drop</td>
<td>A mix of wild flowers and leaves; both dry and &quot;alive&quot;.</td>
<td>1</td>
<td></td>
<td>Y/N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>Bench</td>
<td>Two wooden benches</td>
<td>2</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Pulled from stock</td>
</tr>
<tr>
<td>10</td>
<td>Gas Lamps</td>
<td>Two overhead gas lamps</td>
<td>3</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Rigid to run on electicity</td>
</tr>
<tr>
<td>11</td>
<td>Desk Lamp</td>
<td>Porcelain Oil Lamp</td>
<td>1</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Rigid to run on electicity</td>
</tr>
<tr>
<td>12</td>
<td>Brush</td>
<td>Tarnished silver, victorian brush</td>
<td>1</td>
<td></td>
<td>Y/N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>Virgil's Aeneid</td>
<td>The style of a victorian book. The color can be in the blue or natural colors.</td>
<td>8</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Eight copies of the same book</td>
</tr>
<tr>
<td>14</td>
<td>Exercise Journal</td>
<td>In the style of a victorian workbook.</td>
<td>8</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>Eight copies of the same exercise journal</td>
</tr>
<tr>
<td>15</td>
<td>Book Strap</td>
<td>Eight leather book straps to hold the books together.</td>
<td>8</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>They do not have to be identical.</td>
</tr>
<tr>
<td>16</td>
<td>Soccer ball</td>
<td>Turn of the century soccer ball</td>
<td></td>
<td></td>
<td>Y/N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>School books</td>
<td>Four sets of two school books with leather book straps. The book straps do not have to be identical</td>
<td>4</td>
<td></td>
<td>Y/N</td>
<td></td>
<td>The book straps do not have to be identical</td>
</tr>
<tr>
<td>18</td>
<td>Sheet music</td>
<td>4 sheets of piano sheet music</td>
<td>1 set</td>
<td></td>
<td>Y/N</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Item</td>
<td>Description</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>------</td>
<td>-------------</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>19</td>
<td>Music stand</td>
<td>Table top music stand.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>Correggio's Io</td>
<td>The image of Correggio's Io printed 4 x 6</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>21</td>
<td>Tea Set</td>
<td>Tarnished Silver tea set on a silver platter</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>22</td>
<td>Tea Cups</td>
<td>Two porcelain tea cups with matching saucers</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>23</td>
<td>Melchior's Essay</td>
<td>Five notebook pages scribbled with scientific illustrations and information about reproduction.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>24</td>
<td>Switch/branch</td>
<td>30” plastic switch/branch</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>25</td>
<td>Gun</td>
<td>Late 19C hand gun</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>26</td>
<td>Funeral Flowers</td>
<td>20 single stemmed white mums</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>Pill Bottle</td>
<td>Late 20C amber glass pill bottle.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>28</td>
<td>Medical Bag</td>
<td>Victorian leather medical bag</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>29</td>
<td>Stethoscope</td>
<td>Victorian style</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>30</td>
<td>Letter No. 1</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>31</td>
<td>Letter No. 2</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>32</td>
<td>Coins</td>
<td>8 German Silver coins</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>33</td>
<td>Pocket Knife</td>
<td>Simple, wooden handle pocket handle</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Letter No. 3</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>35</td>
<td>Reformatory Blankets</td>
<td>Assorted, distressed</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>36</td>
<td>Oil lamps</td>
<td>Hand held oil lamp with a flickering light</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>37</td>
<td>Kerosene Lamp</td>
<td>Hand held with a flickering light</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**CONSUMABLES**

2.19
The props book accompanied the list in order to show the design of each object. Custom made pieces required a set of technical drawings for build purposes.
NOT TO SCALE  2. Break Away Chair (QTY: 1)

Pulled From Stock
Painted in a wood tone

3. Side Table (QTY: 1)
4. Table (QTY: 1)

5. Chair (QTY: 2)
6. Small Table (QTY: 1)

7. Table (QTY: 1)
A mix of wild flower petals and green leaves.
 Mostly Green leaves.
 Discuss alternative materials to achieve a budget of no more
 than $300.00

8. Flower Drop (QTY: TBA)

Pulled from stock
Needs to be painted and aged.

9. Bench (QTY: 2)
10. Hanging Gas Lamps (QTY: 2)

Home Depot: Electrical, non-gas.
Remove crystals and replace lamp shade with a milky white shade.
Both need to be identical and have the ability to be rigged to light up.

11. Desk Lamp (QTY: 1 set)

Needs to plug into the table.
To be pulled from stock if something similar is available.
The above image is referencing the style of the brush and the treatment of the metal.

To be pulled from stock if something similar is available

12. Brush (QTY: 1)

8 copies of the same book. The image is to reference the style and look of the period. If we can find something similar in that style and size that would be great. The color of the book can be in the blue or neutral family.

No bigger than 8.5” x 11”
No smaller than 6” x 8”

13. Virgil’s Aeneid (QTY: 8)
The above images are for referencing the style of the workbooks and the style of the cover page. It needs to look fairly new, the images above are too distressed. All 8 have to be identical, the writing inside does not have to be. 20 pages thick.

14. Exercise Journal (QTY: 8)

Can be a variety of leather or fabric book straps. They all need to be of a neutral color such as browns or grays.

15. Book Straps (QTY: 8)
Brown Soccer Ball

16. Soccer Ball (QTY: 1)

Four sets of three books grouped with book straps. The book straps do not have to be identical.

17. School Books (QTY: 4)
Sheet music printed on parchment color paper.
Four sheets.

18. **Sheet Music** (QTY: 1 set)

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Wooden music stand
Research image for shape.

19. **Music Stand** (QTY: 1)
The size of a large post card 4.5"x6"

20. Correggio's Io (QTY: 1)

To be pulled from stock if something similar is available

21. Tea Set (QTY: 1)
To be pulled from stock if something similar is available

22. Tea Cups with saucers (QTY: 2 sets)

Melchior's essay contains scientific drawings and detail descriptions of the reproduction process. The pages of the essay need to look like it originated from the workbook. It needs consist of 20 pages.

23. Melchior's Essay (QTY: 1)
24. Switch (QTY: 1)

32" Long. Fake and flexible
To be pulled from stock if something similar is available

25. Gun (QTY: 1)

Fake. It will not be fired
To be pulled from stock if something similar is available
20 Individual silk Mum flowers. It needs to look wild.

26. Funeral Flowers (QTY: 20)

To be pulled from stock if something similar is available

27. Pill Bottle (QTY: 1)
To be pulled from stock if something similar is available

28. Medical Bag (QTY: 1)

To be pulled from stock if something similar is available

29. Stethoscope (QTY: 1)
30.31.34. Letters (QTY: 3)

Eight of the same metal coin.

To be pulled from stock if something similar is available

32. Coins (QTY: 8)
33. Pocket Knife (QTY: 1)

To be pulled from stock if something similar is available.

35. Reformatory Blankets (QTY: 8)

8 faded green wool blankets. Distressed: some ripped; all dirty. Approximately 6'0"x 6'0"
36. Oil Lamps (QTY: 1)

Needs to flicker and be battery operated
(to be pulled from stock if similar)

37. Kerosene Lamp (QTY: 2)

It needs to flicker and be battery operated

To be pulled from stock if something similar is available
2.7: Greenery

A major scenic element in this production required a large amount of greenery. A greenery research packet was created to reference the type of greenery that needed to be procured for the show. This packet was given to the scene shop, the paint shop and the prop shop.
Vines growing on the walls on SR

Grass growing through the floor boards near the base of the tree

Vines entering through SR Top Window the window

Flower Drop

A mix of wild flowers and leaves; both dry and “alive”
Inventory of Stock Greenery

Due to the high cost of greenery, much of what was used in the show was pulled from storage. I created an inventory of the usable greenery owned by the University of Maryland and made an estimate of what needed to be purchased. Below is a catalogue of the greenery pulled from stock and a catalogue of what was purchased.

Wisteria spray

Boxwood shrubbery
Spanish moss spray

Tall grass – mixed colors
Variations of tall grass

Kiwi shrub

Cattail bush
Short flowering bushes

Assorted grape and oranges
Figures 2.20 and 2.21 illustrate a visual inventory of the stock greenery. The greenery was laid out with in a taped area that represented the space it needed to fill.
Inventory of Purchased Greenery

Ficus spray

Weeping Willow spray

Fuchsia Cosmos spray

Dogwood spray
Yellow and orange baby Cosmos  White Cosmo spray

Dark purple Thistle  Light purple Thistle
Red and orange protea flower

White mums

White Jasmine
2.8 Lineset schedule

The lineset schedule is a document that closely relates to the drafted ground plan and centerline section. It is a list of scenic elements and soft goods hung in the space using a fly system.
Chapter 3 Production Photographs

The following images are stills from the final production of the play.

3.1

3.2
Photos courtesy of:

Jonathan Hsu

Josh Sheldon

Ruthmarie Tenorio

Cory Weaver
Conclusion

Spring Awakening opened on the 25th of February of 2014. Overall, it is my belief that the scenic design of the show was a success. My biggest triumph was the design of the greenery that created paradise. It is also my belief that I was successful in finding the right proportions of the windows and doors for such a large room; a room that needed to accommodate twenty-six performers on stage.

During the tech process, the week prior to opening, the scenery underwent a few quick changes to better support the play. During the climax of the love scene, at the end of Act 2, the ceiling was designed to cave into the room, following the action of a branch ripping through the ceiling. Flower petals and leaves were to fall simultaneously with the action of the ceiling caving in. During the tech process, I quickly realized that the action of the ceiling caving was removing the focus away from the actors, a moment that should be showcasing the actors and not the scenery. It was my suggestion to cut the action of the ceiling caving in to keep the audience’s focus on the two actors. After two more days of tech, the production team agreed to make that cut.

The tree in the center of the room also underwent a few changes. It was my original intention to have a more slender tree on stage. During the build process, it escaped my attention that the tree trunk was getting thicker due to the many layers of texture that were added. To compensate for the thickness of the tree truck I requested the addition of a 10’ long branch to the top of the tree. This helped balance the visual weight of the tree.

The process of this production was very dynamic and intensive. I was challenged to create scenery that appeased three very passionate directors; each had their own style and vision for the show. During this process, the biggest lesson I learned was how to listen and best communicate ideas to three directors with three different backgrounds in performance. It was my job to listen to all of their individual ideas and then find the common thread. I was very fortunate to be a part of a highly collaborative design team. Together we found a common ground and language for the show, which I believe is what made the look of the show very successful.

<http://www.corbisimages.com/?s_kwcid=corbis&gclid=CNWfv_i01b0CFcFlooduTIAgA>.

<https://www.google.com/imghp?hl=en&tab=wi&ei=NkpGU6SfMOWT0gGSnoGAAw&ved=0CAQQqi4oAg>.