

Curricular Connections

A guide for teachers and students to Company One Theatre's Production:



Dear Educators and Students,

We are pleased to share with you our Curricular Connections Packet for Company One Theatre's production of EDITH CAN SHOOT THINGS AND HIT THEM, a New England Premiere by A. Rey Pamatmat, running June 4-27, 2015. We've developed these materials for you to explore the world of the production and we encourage you to adapt the packet to suit your needs for the classroom or the stage.

Enclosed you will find:

- A Synopsis and List of Characters
- A List of the Cast and Production Staff
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- Article: FAMILY REJECTION OF LGBT YOUTH
- Article & Lesson Plan: COSTUME DESIGN

Throughout this packet you will find excerpts from the production, photos from rehearsal, and images that highlight central ideas and themes. The discussion questions and lesson plan will provide creative opportunities for students to engage with these themes and connect with the world of EDITH. More content and updates about the production can be found on Company One Theatre's production and education blogs:

Production Blog: edithcanshootc1.wordpress.com

Education Blog: c1stageone.wordpress.com

If you have any questions about this packet, or are interested in reserving group tickets for EDITH, please contact us at stageone@companyone.org.

See you at the theater!

Education Staff
Company One Theatre

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SYNOPSIS

After their mother dies, and their father abandons them, 12-year-old Edith and 16-year-old Kenny must fend for themselves in their family's remote Midwestern farmhouse, with little food, and nothing in their bank account. Edith takes it upon herself to keep constant, armed guard over their home with a bb gun, while Kenny falls for his best friend, Benji. Once their relationship is discovered, Benji's family is less than accepting of who he is, and forces him to leave; Kenny and Edith gladly welcome Benji into their home as a new addition to their small family. When a surprise visit from their father causes Edith to shoot something she shouldn't, the three children are confronted with the unforgiving realities of the adult world – Kenny and Benji are kept apart by their unsupportive family, and Edith is sent to a reform school. The trio must take new risks and learn to grow up fast in order to stay together.

TIME & SETTING

The early '90's on a remote non-working farm outside of a remote town in remotest Middle America.

CHARACTERS

EDITH – 12-years-old, Filipino-American, a girl, Kenny's sister

KENNY – 16-years-old, Filipino-American, a young man, Edith's brother

BENJI – 16-years-old, any race, a friend

CAST

MARIA JAN CARREON – Edith

GIDEON BAUTISTA – Kenny

EDDIE SHIELDS – Benji

PRODUCTION STAFF

SHAWN LACOUNT – Director

ALEXANDRA JUCKNO – Dramaturg

CRISTINA M. TODESCO – Scenic Designer

RAFAEL JAEN – Costume Designer

ED YOUNG – Sound Designer

JEN ROCK – Lighting Designer

MOLLY FITZMAURICE – Props Master

KEVIN DEANE PARKER – Stage Manager

ARYSBELLS FIGUEREDO – Assistant Stage Manager

SARA HUTCHINS – Assistant Stage Manager

Playwright Interview: A. Rey Pamatmat

Company One Theatre Director of New Work, Ilana M. Brownstein, and playwright A. Rey Pamatmat took a moment to discuss the origins of *EDITH CAN SHOOT THINGS AND HIT THEM*, the importance of writing authentically about race and sexuality, and the women who inspired the character of Edith.

First, I'd love to hear about your inspiration for the play and why you started writing it?

I tend to write in tech because the playwright basically has to be there to say for example, "Yes, works!" or "No, doesn't!" You can't really leave, so I tend to write. We were in tech for my play *THUNDER ABOVE, DEEPS BELOW*, which has six cast members, lots of special effects, lots of scenes. We would sit there trying to make a storm effect for like an hour, and I thought, "I'm going to write a play with only two people in it. And they're going to be in a real place. And nothing magic is going to happen," which, uh, that didn't turn out to be true. On the personal side, I wanted to write about how I grew up in such an isolated place. As I entered adulthood, I realized that even though I hated how I grew up, there were so many positive things that came from it including that I started to write to entertain myself, 'cause I would get really bored. I wanted to show how these characters developed, and the positive things that came from the kind of world that they were exposed to.

For this piece, you very specifically don't tell us where it's set. You give us the atmosphere of it. Remote, remote, remote. What was the most important thing about making it that way?

I grew up in Michigan, so I was thinking Michigan the whole time. But I just wanted it to be Middle America where there are enough places where these circumstances exist. When you do grow up in a place as isolated as the Midwest, it's not that uncommon to leave the kids at home by themselves, without a sitter. There's nothing that *could* happen to them. So even though this is an extreme version of

isolation, I think audiences saw it as extreme to see these kids left alone at all. Really the biggest difference I've seen in all the productions is the range between dealing with the situation comically and completely dramatically and dealing with it realistically and theatrically. There are several moments in the play that don't work unless you treat it theatrically. Otherwise a 12 year-old singing a German aria or shadows representing parents don't make a lot of sense, you know?

Those are two of the moments that obviously jump to mind. What are some of the other moments for you that feel like they live in that kind of heightened theatrical place?

Edith's soldier monologues make a lot more sense if you're able to say, "Yes, this is a play where people are talking to the audience but not talking to the audience." And the note-passing scene. If you allow theatricality throughout, then not only do those moments make sense, but then people completely understand that no adults ever show up. It has to be a world where you believe that these adults will never come, even though they're a constant threat.

Many of the young people who are part of our Boston constituencies are struggling with having to grow up too early or having to be on their own. What's been really interesting is watching them find the places where these kids in the '90s in the Midwest, who have a very different life from them, are suddenly universal in a way. The '90s have become a historical moment. Why set the play then as opposed to now?

The play started out with just Edith and Kenny, and then it was going to be the two of them and the dad. When it turned into the two of them and Benji, I knew it was going to be more of an emotional play. I realized that a lot of the things that would make the play more contemporary would take away from the isolation. If they have cellphones, if they have the Internet instead of a dictionary, if they can chat online instead of passing notes in class, it doesn't work anymore. So I had to make it a period piece.

I wonder what that says about young people today, and how they do the work of forming community the way that you're thinking about these kids forming community. I don't know what they do these days.

Let's find some kids!

How does the nature of the young love relationship tie to time period and place?

I hadn't considered it that way until we were in rehearsal [for the Actors Theatre of Louisville's Humana Festival, where EDITH premiered in 2011]. People were talking about the relationship between Benji and Kenny and how now you can watch television and figure stuff out. There are plenty of examples of people having successful gay relationships or at least trying to navigate one. When I was growing up, there weren't. There was just zero representation at all. So finding an underground comic book linked to lesbians was amazing. I feel like most people encounter the idea of gayness or queerness through homophobia, before they actually know that there is a world where men date men and women date women. First they know that it's bad for men to date men, before they know that it actually happens. But it was so isolated where I grew up. There was basically nothing. I had no idea. When I figured it out around freshman or sophomore year in high school, I came out immediately! I was like, "Oh, yeah, that's me." It was very simple, but it was so strange where I grew up that nobody knew what to do or say. It's weird to me now to try understand the closet, because I didn't really have to. It wasn't really something I lived.

Tell me about the character of Edith. What makes her special for you?

She's awesome. One of my thoughts is that I am surprised by American representations of women, you know? To me, Edith is totally a Filipino woman. That made her easy to write. But she is not so different from a lot of American women. I'm surprised when people come up to me and say, "Oh my god, you write such amazing women." I'm glad that people enjoy her. Filipino women are just like that, you know? There's a matriarchal root in Filipino society from before the Spanish came. Filipino women, they will tell you to do things, but it won't be aggressive or passive-aggressive or from a place of attempted manipulation because they're just always right. Why would

you not listen to them? It's just so matter-of-fact that it doesn't feel pushy or bossy or whatever kind of weird misogynist adjective you want to use. There's something about having those women around my whole life that means most of the women in my plays are like that. Edith is always absolutely correct, even when she changes her mind later. Now she's right about something else.

Being Filipino, growing up in the Midwest and feeling isolated are experiences you drew from for these characters. In the context of this play, what does it mean to you to have these characters be Filipino as opposed to any other ethnicity?

Because of the Asian brain drain – when the U.S. was basically allowing people to immigrate to professional positions as doctors, nurses, engineers – there are Filipinos all over the U.S, even though the Philippines is such a small country. Filipinos are the third-largest ethnic group in the U.S. But you don't see stories where there's a second-generation or fourth-generation Asian-American person, certainly not a Filipino. Part of it is to say, “This is reality.” They are Americans. Another part is that I tend to write for actors. Asian-American actors are either cast colorblind, and so asked to completely ignore their own ethnicity, or the play is an immigrant story, so they can understand it, but it actually has nothing to do with their life. They're American, you know? This play is about American children.

Can you talk for a few minutes about your life outside of writing this play? You're working with the Ma-Yi Writer's Lab, and you have various projects in the works. What feels important to you as a playwright and artist right now?

I'm now co-director of the Ma-Yi Lab, so I have made a shift to really advocating for other people's work. That has been really exciting to me as an artist because people listen now. People will actually come to me and ask, “What are the interesting Asian-American plays that are being written right now?” And then I've been writing. I write really from a nutty place. I've been really obsessed with large casts lately. I've been personally obsessed with figuring out what makes a large cast essential to a play because it's not an experiment that many playwrights get to do. There were three plays – EDITH, AFTER ALL THE TERRIBLE THINGS I DO, and a play I wrote called THE

SHOTGUN MESSAGE – that encapsulated a number of things I'd been obsessed with for a long time. I had a moment where I thought, “Oh, so I've covered those things as a writer. They're written for good. So now I have nothing left to write for the rest of my life!” Starting with [my recent play] POWER PLAY, I realized I actually have new obsessions – in this case more boldly political things – that I'm not as good at writing yet. Discovering that has been a really nice change for me.

We're now several years past that moment of creation with EDITH. What does this play mean for you now?

It's been really exciting to me that people are finding Filipino actors to play those parts. That is pretty much what EDITH means for me now: these performers or young people who never thought they could be performers are actually getting to cut their teeth in a way that certainly Americans who are Caucasian get to do pretty much as soon as they decide to do theatre. So that I am so happy about.

I'm curious if you have instincts or thoughts about what makes this play – which is set in the 90s, which was written several years ago – feel very “now” for the world we're in?

The thing that places it now is that it is dealing with ethnicity and sexuality in a much more contemporary idiom than most plays will. It's only now that we're, for example, getting to see television where people of color are just people, just who they are, you know? There's no dramaturgical reason for someone to be a person of color. Here they are and that's what they do! I like to think that EDITH is a reflection of reality that we've decided not to address for a very long time.

FAMILY REJECTION OF LGBT YOUTH

In the first act of *EDITH CAN SHOOT THINGS AND HIT THEM*, Benji's feelings for Kenny and his sexual identity are discovered by his family. Benji describes to Kenny and Edith what happens next:

BENJI:

And then things are so messed up. She tells my brother to take me outside. And he just picks me up and she yells and yells as he takes me out front and throws me out of the house. He actually threw me off the porch. And they go back in, and I don't know what to do, so I just sit there on the front lawn too scared to go back in. And I hear more yelling, until eventually my Dad comes out with a bunch of my stuff. He puts me in the car and says he'll talk to her, and if that doesn't work maybe his sister can take care of me for a little while, but is there somewhere I can stay right now? I'm sorry I told him to call you. I don't mean to—My Dad goes, "I'm going to make sure Mom talks to you tomorrow." But I don't want to talk to her. I don't want to go home, to... with her. I want her to leave me alone.



Benji (Eddie Shields) is taken in by Kenny (Gideon Bautista) and Edith (Maria Jan Carreon), who are also living on their own without their parent's support.

Benji is immediately taken in, not by other adults, but by Kenny and Edith, who are also now living on their own without their parent's support. Compared to many LGBT youth are rejected by families, Benji is relatively fortunate in his circumstances: housing is immediately available, his positive relationship with Kenny is a source of comfort and validation, and his father shows signs of becoming a potential ally during a difficult transition.



A cardboard sign raising awareness of the growing need for LGBT homeless youth services

Every year in the United States thousands of kids find themselves in situations like Benji's – homeless because of **family rejection, running away, or evicted** due to family conflicts surrounding their sexual orientation or gender identity. The number of homeless youth under the age of 18 is rising faster than any other subset of the homeless population, and a growing number of those youth (between 25%-40%) identify as **Lesbian, Gay, Bisexual, or Transgender** (LGBT) – an alarming fact when considering that LGBT youth make up a much smaller minority (between 5%-10%) of the general

U.S. youth population. There is also strong evidence to support the fact that LGBT homeless youth are more likely than straight or cisgender* homeless youth to experience limited access to emergency housing, becoming victims of crime, engaging in survival sex or prostitution, substance abuse, and suffering from depression or other mental health problems.

In most cases, homelessness among LGBT youth is the result of running away because of family rejection, being forced out of the home by family members, physical or emotional abuse, or from financial or emotional neglect. Youth who become homeless for these reasons are often not introduced into the foster care system

** Cisgender applies to most people, describing a person who is not transgender. If a child is assigned a male or female gender at birth (assigned gender) and grows up to identify as that same gender (gender identity) then they are cisgender.*

because conflicts surrounding sexual orientation and gender identity typically occur later in their development. Instead, youth have the option of living on the street and in shelters, making use of services provided by **drop in centers, street-outreach programs, and emergency housing programs**. Despite the frequency of family rejection and abuse for LGBT homeless youth, many of these service programs do not offer family-acceptance counseling for the purpose of improving family relationships and restoring healthy living environments.

Among the hundreds of organizations serving homeless youth in the U.S. nearly all of them report serving a growing number of LGBT youth, though few of them are designed to acknowledge, cater to, or meet the specific needs of this population. Many of these organizations report that the biggest obstacle to increasing their capacity to address these issues is the lack of local, state, and federal funding to pay for staff, space, food, and supplies. Currently there are just a few federally funded programs in the U.S. that support services for



LGBT homeless youth are at higher risk for experiencing depression, substance abuse, becoming victims of crime, prostitution, and suffering from depression

homeless populations, with just 5% of their total funding going towards homeless youth. Additionally, none of the current federal programs restrict funds to organizations that discriminate against LGBT-identified populations, which can lead to denial of services or exposure to unsafe and psychologically-damaging counseling practices.

There are just a few national organizations and regional programs that advocate for federal funding and policy changes for LGBT homeless youth populations. The **Center for American Progress** and the **National LGBTQ Task Force** are two organizations that work to address the issues listed in this article by promoting a handful of effective strategies and activities:

- Requiring LGBT-specific training for homeless youth service providers

- Providing counseling to families with LGBT children.
- Creating shelters that specifically serve LGBT homeless youth.
- Creating anti-discrimination policies for all federal programs that serve LGBT youth and homeless populations.
- Working to eliminate bullying of LGBT youth in schools.



There are just a few regional and national organizations and regional programs that advocate for federal funding and policy changes for LGBT homeless youth populations.

FAMILY REJECTION OF LGBT YOUTH: Discussion Questions

1. What homeless youth and LGBT youth programs or services exist in your school, neighborhood, or community?
2. Other than family rejection or eviction, what are other likely factors for youth homelessness in the U.S.?
3. What are other effective strategies and activities for making homeless shelters safe spaces for all homeless youth?

FURTHER READING

- **Preventing The Tragedy of LGBT Youth Homelessness**
 - The purpose of this graphic is to highlight some of the unique challenges that lead to LGBT youth homelessness in addition to some of the mental health problems that effect the population.
 - LINK: <http://socialworklicensemap.com/wp-content/uploads/2012/06/2TORLGBT-10JULY-2012.jpg>
- **Pilot Program Offers Stable Housing to Homeless LGBT Youth**
 - Although LGBT youth make up a disproportionately large percent of the homeless population, there are relatively few safe places for them to stay. A pilot program run by a Massachusetts nonprofit is now working to address that problem across the state.
 - LINK: <http://www.wbur.org/2014/05/05/homeless-lgbt-youth-housing>
- **Serving Our Youth**
 - This document reports findings from a national survey of service providers working with LGBT youth who are homeless or at risk of becoming homeless.
 - LINK: williamsinstitute.law.ucla.edu/wp-content/uploads/Durso-Gates-LGBT-Homeless-Youth-Survey-July-2012.pdf
- **On The Streets**
 - This document highlights the federal response to gay and transgender homeless youth. Published by the Center for American Progress
 - LINK: <https://www.americanprogress.org/issues/lgbt/report/2010/06/21/7983/on-the-streets/>
- **Gay Straight Alliance Network**
 - Gay Straight Alliance (GSA) Network began working with 40 GSA clubs in the San Francisco Bay Area and quickly expanded to operating programs nationally.
 - LINK: <https://www.gsanetwork.org>
- **Safe Spaces for Gay, Lesbian, Bisexual and Transgender (GLBT) Youth**
 - Safe Spaces for GLBT Youth is committed to providing opportunities for gay, lesbian, bisexual and transgender youth to develop their full potential in a safe and supportive environment.
 - LINK: <https://www.americanprogress.org/issues/lgbt/report/2010/06/21/7983/on-the-streets/>

DESIGNING EDITH: COSTUMES

An important member of the creative team for any stage production is the **costume designer**; they help bring characters to life and work alongside the director, set designer, and lighting designer to visually balance the action on stage. Though there are many approaches and techniques for creating costumes to enhance the story, theme, and narrative arc of the characters, Rosemary Ingham and Liz Covey outline some important steps in their 1992 book, “Costume Designer’s Handbook: A Complete Guide for Amateur and Professional Costume Designers.”



Analysis

Use the script to determine information about the characters, time period, theme, and geographic location of the story.

Design Collaboration

Discuss the analysis with the rest of the design team and the director.

Costume Research

Find photos, periodicals, videos, and museum artifacts to influence decisions about shape, texture, pattern, and color of each costume.

Preliminary Sketching/Color Layout

Draw each costume to show the silhouette and shape in proportion to the actor’s body, along with a sketch or sample of the fabric and colors you plan to use.

Final Sketches

The final draft of costume drawings before construction begins. Every costume is drawn with the play title, character name, actor name, scene number, and artist’s signature, attached to a sample of fabric used for that costume.

Rafael Jaen is the Costume Designer for EDITH CAN SHOOT THINGS AND HIT THEM; he designs for both theater and film and is also an Assistant Professor of Theatre Arts at the University of Massachusetts Boston. The beginning of Jaen’s design

process starts long before the actors show up for their first rehearsal; he establishes several points of access to designing costumes for the characters in *EDITH*, some of which overlap with the steps in Ingham and Covey's method. One of the first steps for Jaen is defining the **character's spine** – their core emotions and qualities on stage – based on each character's actions, behavior, and choices. Jaen describes the character spines in *EDITH* accordingly:

EDITH – feral, yet innocent and playful

KENNY – watchful, orderly, and scared

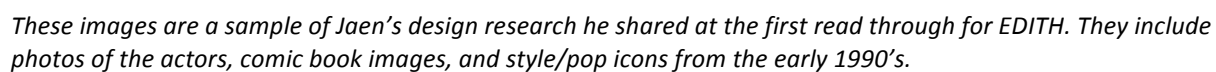
BENJI – introspective, sheltered, and impulsive.



Edith (Maria Jan Carreon) with her bb gun and Kenny (Gideon Bautista).

Defining the character's spine is similar to the process of script analysis, which relies on objective information present in the script to inform design decisions. Edith, Kenny, and Benji all make specific choices about how they treat each other and respond to their circumstances; identifying and describing this behavior shapes how a designer establishes the spine for each character.

In addition to the character's spine, Jaen will continue analysis of the script by determining specifics about environment, geography, time period, season, and socio-economic conditions of the characters. The playwright, A. Rey Pamatmat, states that *EDITH* takes place in the rural American Midwest in the 1990's. Making decisions about these factors can have a huge influence later on in the design process, so this step requires early collaboration with the director (Shawn LaCount), actors, and production staff to ensure the entire show has a cohesive look and style. Though Ingham and Covey identify "collaboration" as it's own separate step, a



Jaen began with a color palette of secondary and primary colors, with black accents, inspired by the comic books read by Kenny and Benji in the first act of EDITH. He also collected research of large textures and complementary colors – seen in 90's TV shows and popular magazines – as a defining aesthetic quality from the decade. Jaen shared some of his initial research with the design team, cast, director, dramaturgs, and company staff at the first read through of the script. These initial choices will inform some of the clothing and fashion research that comes later, and may also impact how the rest of the design team chooses to paint the set, light the stage, or create movement and blocking for the actors.

Once the script is used to establish the character's spine, and the design team collaborates to agree on how to build the world of the play, Jaen begins working on what he calls the **character's armor**. *"I begin to build their closet,"* he explains. *"I address the needs of the script, but I also look for iconic items that will endow the characters*



Benji (Eddie Shields) and Kenny (Gideon Bautista) in rehearsal costumes for EDITH.

with meaning and foreshadow their journey. I call this the character's armor." In EDITH, each character has something they are afraid of, that they feel the need to be protected from; they also feel responsible for protecting each other. As the design process evolves, Jaen may entertain choosing items like overalls for Edith, because they allow for freedom of movement – like hanging from the barn rafters, a requirement of the script – and the quality of making her appear feral, innocent, and playful; Kenny might wear a jean jacket for protection, as a way to blend in and appear ordinary in public; Benji, who is intelligent but also introspective, sheltered and impulsive, might use his oversized glasses. It is essential for costume pieces like these to be integrated into the rehearsal process as early as possible; the actors must be comfortable with these items

in order to plan their action and movement in each scene, and allow them to shape the narrative arc of the characters they portray.

There is no single approach to designing costumes for the stage, and any number of factors – cast size, budget, show length, time period – may create additional opportunities and challenges to be solved with creative solutions. All members of the design team work in strict timelines to present their ideas for approval and build their work before for the final dress rehearsal; designers, like Jaen, may continue to work and refine their designs throughout the final week of rehearsals. The better a designer is at making strong, creative choices, researching their ideas, and collaborating with the rest of the artistic team, the more they will be prepared for unexpected, last-minute changes, adjustments, and additions later on in the design process.

COSTUME DESIGN: Discussion Questions

1. If you were designing a show, how would you start the design process? Would you begin with establishing the character's spine, defining their armor, or researching the time period and setting?
2. What do you wear that you use as your personal armor? Is it something you wear every day? Do you wear it for good luck?
3. How would you describe the color palette, textures, patterns, and general fashion trends in your school, neighborhood, or city in 2015?

COSTUME DESIGN: Further Reading

- **Profile - Christal Weatherly, Costume Designer**
 - An artist profile that covers the early, successful career of costume designer Christal Weatherly, based in Los Angeles, who designs costumes mostly for new plays on the American stage. Written by Rob Kendt for American Theatre Magazine
LINK: <https://www.tcg.org/publications/at/Dec05/weatherly.cfm>
- **Profile - Emilio Sosa, Costume Designer**
 - An artist profile that covers the work of a costume designer who made the move to working in theatre after designing for several years in the fashion industry. Written by Randy Gener for American Theatre Magazine
LINK: <https://www.tcg.org/publications/at/Dec05/weatherly.cfm>
- **The Costume Designer – Online Magazine**
 - The Costume Designers Guild publishes quarterly journals of articles, interviews, profiles and behind-the-scenes features on some of the best costume designers in film and television.
LINK: <http://costumedesignersguild.com/magazine/>
- **EDITH CAN SHOOT THINGS AND HIT THEM at C1**
 - A rehearsal and production blog of Company One Theatre. The artistic team uses this space to explore the world of EDITH.
LINK: <https://edithcanshootc1.wordpress.com>

LESSON PLAN: Costume Design



Description

Students will work alone and in pairs to design costumes for each other. Instead of working from a script, partners will share personal stories of significant, memorable life experiences – each story will be analyzed to inform the final design.

Objectives

- Analyze a personal narrative and interpret character traits, qualities or emotions of a character.
- Research and design a costume from found items and justify how it reflects the character and circumstances in the story.

Massachusetts State Curriculum Frameworks

- 4.3 Recognize and understand the roles and responsibilities of various technical personnel in creating and producing a theatrical performance.
- 4.5 As a member of a production crew, select and create elements of scenery, properties, lighting, and sound to signify environments, and costumes and makeup to suggest character.
- 4.12 Conduct research to inform the design of sets, costumes, sound, and lighting for a dramatic production.
- 9.8 Evaluate the effectiveness of the use of a particular technology to achieve an artistic effect.

Materials

Drawing paper, colored pencils, magazines, catalogues, newspapers, computer access for light research

Length

Three 45-minute classes

Assessment

1. Completion of the attached worksheet, compilation of research, and design sketch.
2. Effective collaboration with others towards building a costume of found items.
3. Participation in class discussions and providing feedback to peers about their work.

LESSON PLAN: Costume Design

In this activity, you will work with a partner to design costumes for each other. Instead of working from a script you will share a story of a significant, memorable experience from your life – this story will be analyzed for details about time, setting, action, and circumstance to inform the final design. Use the worksheet following these directions to organize your work in each step of the process.

PART 1 – Share Your Story / Character's Spine

Share Your Story: For the first class of this project, come prepared to tell a story about a significant experience, or turning point in your life. Examples: attending a family event – like a wedding or a funeral – the birth of a younger sibling, a sports accomplishment, winning a competition, losing a friend, traveling or moving to a new place. It will be important to remember as many details as possible:

- Where did it happen?
- Where had you just come from; where were you going?
- Who were you with?
- How did you feel throughout the experience?
- What was your strongest desire in that moment?

Collect Notes: With your partner, take turns sharing your stories – take no more than 5 minutes for each story. Each partner is responsible for collecting as many details as possible about the other's experience. Prompt your partner with the questions listed and any other questions about the time, setting, circumstances, and emotions they experienced at the time.

Character's Spine: Based on the information from their story, develop a "character spine" for your partner that describes their behavior, emotional state, and values within the context of their experience. Reference the character spines used by Rafael Jaen for EDITH; they should be short and just a few words long. Once you have completed a character spine, share it with your partner.

PART 2 – Research / Build

Analyze The Script: To begin research for your partner's costume, reference the list of details you collected from their story. What details about the time, environment, and action require specific items for the final design? You may need to conduct research if you don't know anything about the setting or environment.

Examples: At the park, in January = winter coat
At home, late at night = pajamas
Basketball court, in July = shorts and t-shirt

Character's Armor: Reference the character's spine and the emotional arc of your character through the story. What item of clothing, or accessory, might serve as the character's armor? This item should do more than serve a functional purpose for the character; it should symbolize their emotional state and their desires within the story.

Research & Sketch: Collect images from the internet, magazines, newspapers, and catalogues that match the list of required costume items or accessories. Once you have collected images of all costume pieces, make a sketch of the character in costume. During this process, make your final decisions about color, shape, and texture, using the images you collected as a reference.

Build: Share your worksheet, collected images, and sketch with your partner. Determine which costume pieces exist in your own closets at home and would be appropriate to bring to class. Be sure to assign who is collected which costume item (e.g. your partner may have a jacket they can bring from home, but you might have a hat that would work well for the final design). If there are specific pieces missing, take time to share your design needs with the group and ask your classmates if they have something that would work. Your partner will be wearing the final costume, so any items collected will need to match their clothing size. Bring in all required costume pieces for the following class.

PART 3 – Final Presentation

Display: Set up a space in class where all worksheets, research, and sketches can be shown, e.g. on a table or pinned on a board.

Present: In costume, each partner shares their own story for the entire class, including all details that were shared in the first telling at the start of the process. As the designer, share the character's spine, character's armor, and any design highlights you want to mention that give the group an understanding of how you created your design. Be sure to take a photo of your final design as an addition to your portfolio.

LESSON PLAN: Discussion Questions

1. As the designer, what was the hardest step in the costume design process?
2. As the character/actor, how is the final design different or similar to what you were actually wearing in the story?
3. For audience/class observing, what stands out about each costume? How is the character's spine reflected in the final design?
4. For audience/class observing, what do you think the character's armor is? What purpose do you think it serves? What does it protect the character from?

Costume Design Worksheet

Your Name:

Date:

Partner's Name:

Story Title:

Story Notes:

Character's Spine:

Costume pieces required by the story:

- | | | |
|----|----|----|
| 1. | 4. | 7. |
| 2. | 5. | 8. |
| 3. | 6. | 9. |

Character's Armor:

RESOURCES

Brockett, Hildy, Oscar G., Franklin J. (2007). *History of the Theatre*. USA: Pearson Education Inc.

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