Costume Designer:
(Word count 196)

What design role are you fulfilling?
I am the costume designer for 'A Midsummer Night's Dream.' I believe it is my job to communicate the themes and characters in the play through my costume design, application and communication within performance.

What is your central design concept in the key extract?
I completed extensive research into the themes of the play and decided that the era of the 1970's gave a perfect backdrop to the play with the liberal attitudes towards drug use and love.

How have you interpreted this key extract through your design?
Other than the 1970's historical context the key element that I think is important are the individual characterisations. The key extracts really start to unfold the hilarity of the confusion between the lovers and their individual reactions. Therefore, I have used colour, design and fabric choice to compliment the different roles. For example, cheesecloth and tie dye were popular choices of fabric in the 1970's, ladies long maxi dresses and men's shirts with exaggerated collars and ruffles and using red to highlight Oberon's regal power and green to show the woodland setting of the fairies for Puck.

What are you hoping to communicate to the audience?
Above all the play is a comedy and I really want my audience to enjoy the visual impact of the costumes and the contribution they make towards creating the individual characterisations.

Communication of Intention

Demetrius:
(Word count 189)

What role(s) are you playing?
I am playing the character of Demetrius. Demetrius is one of the four young lovers who gets caught up in fairy magic, an Athenian man who's engaged to Hermia who doesn't want anything to do with him. In the play, he's dosed with Oberon's magic love juice and falls madly in love with Helena, whom he eventually marries.

What is happening to your character(s) in the key extract?
My character is caught up in the confusions between the four lovers, as to who is involved with who. My character's interactions with Lysander provide the comedic opportunities.

What are your character's objectives/motivations/feelings?
Demetrius's obstinate pursuit of Hermia is his key motivation in the play. I believe Shakespeare incorporated my character's plotline to remind the audience that love can be cruel and that we should try to avoid falling for the Demetriuses of the world.

How are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent)
I maximise upon the comedic opportunity offered between the height difference between myself and Lysander and use vocal tone and pace to communicate the desperation of my character to the audience and also my depth of understanding of the text.

Puck
(Word count 171)

What role(s) are you playing?
I am playing the character of Puck in 'A Midsummer Night's Dream'. Also known as Robin Goodfellow, Puck is Oberon's jester, a mischievous fairy who delights in playing pranks on mortals.

What is happening to your character(s) in the key extract?
Puck and Oberon are discussing the malfunction of the trickery they used on the lovers. My character plans with Oberon as to how they are to rectify the magic and restore the relationships.

What are your character's objectives/motivations/feelings?
I aim to create the play's fun and magical atmosphere. I'm also the character who makes things happen in the play. My character enjoys the mischievous trickery and looks up to Oberon. I aim to demonstrate this when I encircle him as my 'fairylord'.

How are you interpreting this character(s) in performance? (i.e. vocal, physical, communication of intent)
I encircle Oberon as I am delivering my lines. By using quick, fleeting movement as I enter and exit the stage I create the characterisation of the fairy world.