

Go Pinocchio!

*adapted from Carlo Collodi's classic stories
by Scott Rankin*

Textiles Technology Textiles & Design Activities



© Design by Kim Carpenter

THE BLUE FAIRY

Classroom Activities

Christine Castle of St George Girls High School, designed this unit of work based on Kim Carpenter's Theatre of Image production of *Go Pinocchio!*. She has generously agreed to share her work with you.

Focus Areas

Focus areas are recognised fields of textiles that will direct the choice of student projects.

The focus areas are:

- Apparel
- Furnishings
- Costume –
- Textile Arts
- Non-apparel

Focus areas are intended to encourage students to engage with a range of textile items and cater for a variety of student interests. These focus areas provide options for students to refine and enhance their knowledge and understanding of textiles using a variety of materials, tools and techniques.

APPAREL

Little dream

All children love a bedtime story and they also like to be connected to a particular character's journey in that bedtime story. Children are inspired through an assortment of stimulus materials including picture books, live theatrical productions, movies, animations, websites, games and television programs. There is a large merchandising opportunity for products such as soft toys or specialist apparel which depict their favourite characters. Consider the Australian classic *Banana's in Pyjamas* written by Richard Tulloch as an example, you only have to visit the website with your class to see the inspiration behind thematic character toys and sleepwear. <http://www.abc.net.au/children/bananas/> The classic tale of Carlo Collodi's *Pinocchio* is truly a timeless piece and a highly valued bedtime story for little children. **Kim Carpenter's** version inspires a whole new audience as Kim creates distinctive Australian characters that children love to bond with.

The following are lists of tasks that you may like to use in conjunction with your visit to **Go Pinocchio!**, depending on the level and interest of your students.

Activities

- ❖ The day after seeing **Go Pinocchio!**, ask the students to design a range of children's apparel specialising in children's nightwear inspired by **Kim Carpenter's** uniquely Australian characters in the production of **Go Pinocchio!** The students could design, sketch and render a range of children's nightwear based on the characters in the production of **Go Pinocchio!** Include front and back views, labels for aesthetic and functional features, and designs for both boys and girls.
- ❖ Story boards are a great way to get students to think about marketing concepts. Consider a name for a range of specialist nightwear apparel and create a story/ theme or mood board for the range of children's nightwear. Students can use various visual communication techniques such as sketching, collage, pictures, fabrics and quotes from the theatrical production. Ask them to consider the use of colour, motifs and text that specifically reflect their design ideas.
- ❖ As an extension to the Story Board theme you could ask students to write a one page Marketing proposal for their range. Remind them to use the 4 P's, that is to reflect on the following
PRODUCT< PRICE< PLACE< PROMOTION
- ❖ Students could undertake a short research task investigating appropriate design styles, fabrics and specific labeling requirements for children's nightwear.

<http://www.kidsafehunter.com/factsheets/NIGHTWEAR%20%20REVISED.pdf>

- ❖ Integrating ICT's into design is imperative. Students could use a CAD program such as Adobe Illustrator, Adobe Photoshop to create a label for their range of Children's nightwear. Students could alternatively hand draw a design label and scan their concept into the computer for manipulation. The label should include all appropriate Government legislation requirements.

Fun in the Sun

As you watch the production of **Kim Carpenter's Go Pinocchio!** you will notice the unique theme of coastal Australia being exposed. You can use this theme as a spring board of inspiration to stress the importance of Sun safe clothing in Australia. Specifically this is of utmost importance for parents and particularly young children who rely on their parents choice of clothing for their protection against the harsh Australian climate.

Activities

- ❖ The day after seeing **Go Pinocchio!**, Entice your students to design a range of Australian Sun safe clothing for outdoor play and beach wear using the characters from the production as part of the decoration. Ask the students to investigate how surface decoration is applied to sun safe clothing.
- ❖ Students can design, sketch and render a suitable swimming costume, rash vest, sun hat, and beach bag for a child of four to take to the beach. Include front and back views of the design
- ❖ Students may like to undertake a research project into the use of specialist sun safe fabrics. You may like to use this link to get you started http://hsc.csu.edu.au/textiles_design/industries/3_1_1/sunsafer.htm

Once upon a time

One of my personal favourite costumes in **Go Pinocchio!** is the blue fairy. Her dress is fit for a fantasy character its beautiful hand dyed and painted design inspires images of formal apparel. This can be used to motivate and inspire students to create formal apparel. This theme is specifically related to Australian High school formal event evening's indoctrinated into our Year 10 and Year 12 sub culture. You can use this beautiful dress designed by **Kim Carpenter** to inspire students to examine the history of dress and adornment for formal occasions. You could also use it to focus on underpinnings and the illusions created by petticoats, cages for various design silhouettes. Here is a selection of activities you may like to consider in this area depending on the interest and ability of your students.

Activities

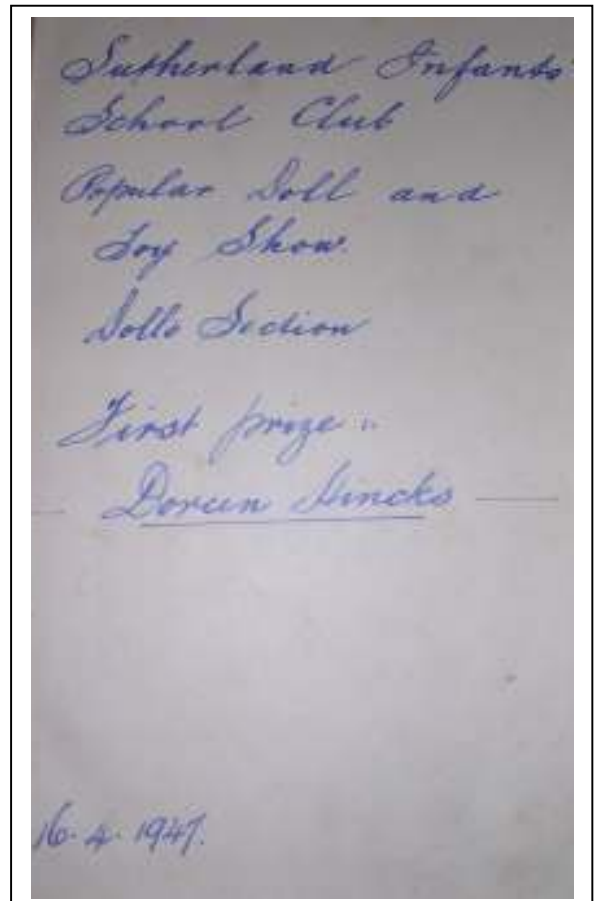
- ❖ Ask the students to create a multimedia presentation using PowerPoint, Windows Movie Maker or a web design tool such as FrontPage or Dreamweaver . The presentation could feature formal silhouettes, dress and adornment for at least four different historical eras. When they are creating this presentation ask the students to consider the actors, actresses or idols from of the era, art, artists, books, music, dance styles, theatre productions, popular fads and world history of the time periods they have chosen to focus upon.
- ❖ Students could design and decorate a corset or cummerbund and bow tie suitable for a formal event inspired by the blue fairy theme.
- ❖ Once upon a time.... Use this theme to share with your students your favourite childhood story. Invite your students to share their favourite childhood story with their class. Brainstorm how inspirations from stories can be incorporated into specialist apparel designs suitable for formal occasions. Use Inspiration software to create a Mind map of possibilities. Ask the students to design and make a piece of formal apparel based on the character from a favourite childhood story. They may use a basic commercial pattern for the structural work or they can concentrate on the decorative and theme designs or they could create their own patterns to suit their original, innovative and/or creative design ideas.

Sharing inspiration

This is my favourite childhood story book, it was given to me by my mother who won it at her infants school in 1947. I spent many hours looking at the colour plates in this book, illustrated by A.H.Watson http://www.stellabooks.com/articles/ah_watson.htm. I particularly liked her costume and have been constantly inspired by the text of Lewis Carroll. I use the Once upon a time..... activity to inspire students to begin their journey searching for inspiration and sharing their ideas with their peers.

I share this story, the delicate well read book of my mothers childhood and use the following which is my favourite quote from the book.

“ Lastly, she pictured to herself how this same little sister of hers would in the after-time, be herself a grown woman; and how she would keep, through all her riper years, the simple loving heart of her childhood; and how she would gather about her other little children, and make their eyes bright and eager with many a strange tale, perhaps even with the dream of Wonderland of long ago; and how she would feel with all their simple sorrows, and find pleasure in all their simple joys, remembering her own child-life, and the happy summer days.”



Ideas for rendering your costume designs



Use an artists gouache or a pantone tria skin tone marker prior to drawing your features.
This image inspired by Alice Adventures in Wonderland by Lewis Carroll uses Pantone Tria by Letraset 475-T and Artline 200 Fine 0.4 for features.



Use an artists acrylic, watercolour, gouache or aquarelle pencil to colour or shade in skin tones and highlights.



Brush in colour for the undertones of the your costume using free hand brush strokes.

Building up your design from the base of colour gives your work depth and adds dimension.



Add your hair, fabric details you're your designer signature. You can use any type of mixed media to finish off your costume illustrations. This costume illustration uses glitter, sequins and hand drawn fabric patterns using standard texta colours.

This costume design titled "Tea with Alice" was illustrated by Christine Castle.

Kim Carpenter is not the only artist to be inspired by the adventures of Pinocchio.

- ❖ Popular artists such as *The Black Eyed Peas* have also incorporated the story of the naughty puppet into the lyrics of their song

“Don’t lie”

Hey, baby my nose is getting big
I noticed it be growing when I been telling them fibs
Now you say your trust's getting weaker
Probably coz my lies just started getting deeper
And the reason for my confession is that I learn my lesson
And I really think you have to know the truth

Ask the students to use these lyrics to design a range of apparel merchandise suitable to be used for sale at a Black Eyed Peas concert. Remind students that apart from the obvious T-Shirts, Jackets and Jeans, apparel includes footwear, hats, belts and jewellery. Ask the students to design, render and mount their illustrations.

- ❖ Students may like to undertake a research project to discover ways of producing printed textile merchandise, specifically T-Shirt designs for concert memorabilia.

COSTUME

Costumiers Manifesto

Theatrical costumes, in combination with other aspects, serve to portray performers' character. The particular costume will identify features such as age, gender, role, profession, social class, personality and profile an individuals identity. Theatrical costumes can be designed to factually impersonate what the costume designer believes the character would wear if the character actually existed. Often stylized, theatrical costumes can exaggerate some aspect of a character to bring the character to life. Character traits need to be examined and incorporated into the design of the costume, aspects such as spiritual, elusive, care free etc. Theatrical costume draws inspiration from all areas of historical, contemporary, cultural, subcultural, fantasy and futuristic realms. The costume enhances the dramatic performance of the artist and helps the audience to connect with the character being portrayed. It is also important to consider the functionality of the Costume and the physicality of the performance such as Costumes designed for dance, circus performances and gymnastics. The costume must also be considered in relation to the production set, music, scenery, lighting, interactive multimedia backdrops, make-up and entire visual impact of the show.

The theatrical costume also reflects a characters journey. You will be able to trace this idea through Pinocchio’s journey in the Theatre of Image production of **Go Pinocchio!**

The following are lists of tasks that you may like to use in conjunction with your visit to **Go Pinocchio!**, depending on the level and interest of your students.

Activities

- ❖ In **Kim Carpenter’s** production of **Go Pinocchio!** there are many characters, there are even more characters in Carlo Collodi’s original story. Many of these character’s lend themselves quite nicely as inspiration behind the study, design and manufacture of theatrical masks. Ask the students to read the original Carlo Collodi translation of Pinocchio and choose three of the characters as an inspiration to design a set of theatrical masks. Ask the students to sketch, render and frame or mount their mask illustrations. Students may like to manufacture their favorite mask design. Students could the write a procedural text to outline the steps involved in manufacturing their theatrical mask.
- ❖ Students may undertake a research project to discover the history of Theatrical masks considering the use of mask in cultural festivals and dance performance.

- ❖ Prior to taking the students to the production of **Go Pinocchio!** show the students snippets of DVD/Video footage of Walt Disney's 1940's version of Pinocchio, Steven Spielberg's 2001 Pinocchio entwined AI (Artificial Intelligence) and 2002 Roberto Benigni's Pinocchio. Ask the students to design a mind map using inspiration software or pen and paper to outline the features of the blue fairy costume for each production. After they have completed this task ask them to visit the TOI website and view **Kim Carpenter's** costume designs for **Go Pinocchio!** Ask them to specifically look at Kim's interpretation of the Blue Fairy. Invite the students to design a blue fairy costume based on their own interpretation of the character.
- ❖ Fairies have been widely used in Theatrical performances for stage and screen alike. Consider for example The green fairy in Baz Luhrmann's Moulin Rouge, Titania in Shakespeare Midsummer's night dream, Tinkerbell in Disney's Peter Pan Undertake a research project looking at the history of Fairy costume.
- ❖ As part of Theatre of Image's total experience for Australian families, **Kim Carpenter** invites the children to dress up as one of their favourite characters. This enhances the child's experience as it enables them to immerse themselves in the production and become part of the theatrical journey. Below is a picture of Lani Castle as the Blue Fairy. This costume was inspired by **Kim Carpenter's** Blue Fairy designs and was worn at the opening performance of **Go Pinocchio!** in 2005.



- ❖ Why let the little children have all the fun? Ask your students to design and make a costume to wear to the performance of **Go Pinocchio!** Don't forget you can use Kim's designs as a springboard for inspiration. They are available on the TOI website. Remind the students that when you create a costume attention to detail is very important. They need to consider all aspects of the character costume including hair, head dress, masks, accessories, make-up and footwear.
- ❖ The theatrical costume also reflects a characters journey. You will be able to trace this idea through Pinocchio's journey in the Theatre of Image production of **Go Pinocchio!** Part of examining character and inspiring audiences is tied up in creating memorable costumes that are often easily recognised from a distance and audiences connect the silhouettes and form immediately. Invite your students to design a costume based on one of the characters portrayed in **Go Pinocchio!** Now ask the students to transpose that costumes journey into another reality, culture, time period or other element. For example ask the students to consider what would the blue fairy look like in year 1788, what about the year 2200, now what would she look like if she was an underwater fairy or a space fairy. What would they imagine the Blue Fairy to look like if she was from the dreaming, an Egyptian queen or a dragon? Design, render and display your work in the class room for peer assessment.
- ❖ The characters in **Go Pinocchio!** begin with a careful character analysis and consideration of the theatrical journey that is to take place in the production from the beginning to the end. Careful consideration is given to design elements in particular colour, as well as silhouette and decoration of the textile work. As well as this the costumes need to be dynamic for audience appreciation, stage lighting, production set, multimedia interaction and so much more. Invite your students to undertake a research project into the essentials of designing costumes for the stage.
- ❖ The day after watching **Go Pinocchio!** Ask the students to write a review of **Kim Carpenter's** success in managing the interaction of Design elements for the staging of **Go Pinocchio!**
- ❖ Inspire your students to design a costume for the stage production of **Go Pinocchio!**, help the students use De Bono's six thinking hats to analyse their design and enhance their creative thinking skills. Alternatively you could guide your students to analyse their design using the S.W.O.T method. (Strengths, Weaknesses Opportunities, & Threats)
- ❖ As an extension activity your students could use one of their costume illustrations from the production of **Go Pinocchio!** as a possible promotional poster for the performance. Ask your students to:
 - a. Make a list of what information is needed on the poster.
 - b. Consider who your target audience will be and consider what would be the best way to capture that particular target audience's attention.
 - c. Use design protocol such as simple legible, clear text and images.
 - d. List the elements and principles of design and carefully select the most important aspects to use on your poster.
 - e. Create and display your poster in the school Foyer or alternatively your classroom.
- ❖ Another important aspect of costuming is the functionality of the design. Consider the physical theatre experience of the Circus Trainer in **Go Pinocchio!** Illustrate the Circus Trainer costume after watching the production of **Go Pinocchio!** and label aesthetic and functional features of the costume.
- ❖ Undertake a research project into the functionality of costume. Use **Go Pinocchio!**, Cirque du` Soleil and the Australian Ballet as a starting point for your research.
- ❖ Consider a visit to the Powerhouse museum to view Kylie Minogues stage costumes. Sketch your favourite costume, analyse the costumes functional and aesthetic features and evaluate the elements and principles of design used in the costume. Write down the reasons why it is your favourite costume. Make a list of features you observe on all the costumes in the exhibition. What makes these

costumes unique? What do you see as the WOW factor of Kylie's costumes? Find out about the designers that have worked on her costumes.

- ❖ The Gull in **Go Pinocchio!** is very similar in style and construction to a mascot costume. Students could conduct an internet search on a variety of mascot costumes download a picture of a mascot costume and complete a functional and aesthetic analysis on each costume. Consider the type and range of fabrics that could be considered for this style of costume. Students could design their own mascot costume for a local team or their school. Render their illustration and display it in the classroom.

Furnishings

I can't think of a better way to introduce your students to the world of furnishing than a visit to a local theatrical production. You can explore the functional and aesthetic value of textile and designs used in the theatres built environment such discussion on seating, carpet, curtains etc

The following are lists of tasks that you may like to use in conjunction with your visit to **Go Pinocchio!**, depending on the level and interest of your students.

Fabric functionality and fashion

- ❖ In **Kim Carpenters** production of **Go Pinocchio!** you will notice that Mr. G fashions clothing for Pinocchio from the caravan's "fruitful" curtains. Fabric furnishing designs have inspired many designers' works. Remember in the 'Sound of Music' the von Trapp children's play clothes were fashioned from old drapery used in the family home. Ask the students to create a design from an existing fabric furnishing pattern in their home. Examples could be taken from their cushions, lounges, quilt or doona covers etc. Use the fabric as inspiration to design a play suit for a child using **Go Pinocchio!** and the "Sound of Music" for inspiration.
- ❖ Students could undertake a research investigation into the art of interiors and Florence Broadhurst designs. Follow this research through to Signature prints and various designers such as Australian designers Akira Isogawa and Zimmerman and how they have incorporated inspiration from Florence Broadhurst's designs into their own design work.
- ❖ Using inspiration from the **Go Pinocchio!** production, students could design a range of six designs suitable for use as prints for furnishing fabrics. Mount all six designs onto a background card and give their range of designs a name inspired by the production.
- ❖ As an extension to the above activity choose one of your fabric designs and use it to render the following items:
 - a. A child's beanbag
 - b. A lampshade
 - c. A sleeping bag
 - d. A cushion
 - e. A quilt cover
- ❖ Students could design a range of bedroom furnishings for a child's room based on their favourite characters in the production of **Go Pinocchio!** Illustrate and render their designs using a bedroom setting as the backdrop.
- ❖ While your students are in the Theatre get them to list all the soft furnishings and textile fabrics they see in the Theatre. The students can undertake a fibre, yarn and fabric study for appropriate textile choices for seating, curtains, drapes, walls and floors in theatres and analyse these in relation to the end use of each furnishing product.

Textile Arts

The following are lists of tasks that you may like to use in conjunction with your visit to **Go Pinocchio!**, depending on the level and interest of your students.

Using the production of **Go Pinocchio!** as inspiration students could design a textile art piece that would be suitable for display in an

- ❖ ATASDA exhibition <http://www.atasda.org.au/>
or as a part of the
- ❖ New Zealand Wearable Art Awards. <http://www.worldofwearableart.com/>
- ❖ In **Go Pinocchio!** the printing, painting, dyeing and decorating of the textiles used in the costumes are central to the dramatic stage effect and add to the uniqueness and originality of **Kim Carpenter's** designs. Students could investigate how they could use these techniques or others textile art techniques in producing original fabrics for a textile art piece that could be used as a backdrop for a theatrical performance. It may be in the form of a scene change curtain, fabric for a costume, backdrop, wall art or whatever they decide to create.

Non Apparel

In this area of textiles you can let your imagination run wild. There are so many opportunities in **Kim Carpenter's** work to inspire you and your students in a variety of projects in this area. Kim likes to stimulate the imagination of his audiences, particularly delighting young children's sense of adventure and educating them through the adventure of live theatrical performance

The following are lists of tasks that you may like to use in conjunction with your visit to **Go Pinocchio!**, depending on the level and interest of your students.

- ❖ Children learn through their senses. Sight, touch and sound are elements that could be used in creating a colourful and interactive soft textile book based on the characters and story of Pinocchio. It would be particularly interesting to follow Kim's interpretation reflective of coastal Australia and incorporate this theme into the soft textile book.
- ❖ What better way in the world is there to introduce a unit on puppet making? Puppet making is great fun. **Go Pinocchio!** will inspire your students in many ways for a unit based on this non-apparel item. Once all your characters are made you could encourage your students to write a short theatrical piece based on Pinocchio and perform it on an assembly or at a community day project such local pre-school, primary school or special education class. There is no better way to enjoy your work and to see it being used for its intended purpose and of course the thrill of being connected to a real live audience.
- ❖ Your students could be inspired by the characters and journey of the **Go Pinocchio!** story to create textile art sculpted soft dolls and toys based on the various characters in the story.
- ❖ Your students could design a kite inspired by one or more of the characters from **Go Pinocchio!** You could use silk and silk painting designs for a decorative and colourful effect. If you can get a back copy of Australian Russh Magazine September 2005 Issue. The birthday issue features a series of kites made by Australian designers, representing the inspirations behind their Spring/Summer collections. The specially commissioned pieces are from designers Scanlan & Theodore, Camilla & Marc, Marnie Skillings, Akira Isogawa, Rebecca Dawson, Zimmerman, Kirilly Johnson, Mad Cortes, Nicola Finetti, Lover, Karen Walker, Tina Kalivas and Toni Maticevski.
- ❖ A decorated tent or tent interior would create a childhood to remember. This could also be a way of incorporating the production of **Go Pinocchio!** into your textile project work.

Created and written by Christine Castle