Costume Design for "Life is a Dream" by Pedro Calderon de la Barca

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Costume Design for *Life is a Dream* by Pedro Calderon de la Barca

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts in Theater

by

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Stephens College
Bachelor of Fine Arts in Costume Design and Technology, 2014

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University of Arkansas

This thesis is approved for recommendation to the Graduate Council.

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Abstract

The following thesis explains the process used to create and implement the costume design for the production of *Life is a Dream* produced at the University of Arkansas in the spring of 2018. In this thesis I will detail the process of moving from research, to renderings, to finished costumes. This design process includes a script analysis, inspiration collages, portrait gallery, sketches, renderings, production photographs, and an assessment of the success of the process overall.
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Chapter 1

Introduction & Personal Design Philosophy

In this thesis I document my process for the costume design for Pedro Calderon de la Barca’s *Life is a Dream*, completed during my second year as an MFA Candidate at the University of Arkansas. This process allowed me to implement my skills as a costume designer and create a window into another world. The idea that costumes can transport an audience to another time or place, and that they provide a tactile connection to that world, is at the core of my personal philosophy as a theatre artist. I was able to, through careful analysis of the script and collaboration with my fellow designers, use this philosophy to create a vivid and evocative stage picture that supported the story being told.

Pedro Calderon de la Barca’s 17th-century play tells the story of a kingdom whose prince was locked away in a mountain tower when the king sees a sign in the stars that his son will become a tyrant and a monster if he ever takes the throne. The prince, Segismundo, grows up in near total isolation, until the king is moved to give him a chance to prove the stars wrong. Drugged and brought to the palace while unconscious, Segismundo wakes as a prince and fails to control his temper. Raging at his unjust years of imprisonment, he kills a servant, and the king has him drugged and taken back to the mountains. Segismundo believes his time as a prince was a dream until some rebellious subjects set him free, calling him their rightful ruler. He joins forces with a young woman called Rosaura who has dressed as a man and journeyed to the kingdom for revenge on an unfaithful lover, and together they defeat the king’s forces in battle. At the last moment, the prince shows mercy to the king, sparing him and proving that he has changed his fate.
Life is a Dream was produced by the Department of Theatre at the University of Arkansas in the spring of 2018. Directed by Jeremiah Albers, it featured scenic design by Austin Aschbrenner and lighting design by Shawn Irish. Patricia Martin served as my mentor for the costume design of this production, with Valerie Lane as Costume Shop Manager, and makeup design by Melissa Rooney.

My work as a designer for this show began with reading and analyzing the script, which allowed me to familiarize myself with elements of characters, settings, and events that I might want to reflect with my design choices (See Appendix 1, pg. 18). Next, I created several inspirational collages, using images that captured motifs, colors, and textures that I felt represented aspects of the play (See Appendix 2, pg. 24). I then created a portrait gallery, finding images that gave me a specific face to imagine for each character (See Appendix 3, pg. 27). I presented this work to my director and fellow designers and began the process of shaping it in the direction that the director preferred. I took these ideas and created a research board for each character. I then created sketches based on this research and presented both to my director and my mentor (See Appendix 4, pg. 28). After receiving their notes, I proceeded to create final color renderings of the costumes exactly as I intended for them to appear on stage (See Appendix 5, pg. 30). Some of these renderings were used by the University of Arkansas costume shop to build the costume pieces from purchased fabric. Others were created using items pulled from our stock of existing clothing, or bought online. Each costume piece was fitted to the actors and photographically documented (See Appendix 6, pg. 31). The final costumes were photographed while the actors were performing onstage (See Appendix 7, pg. 32).
In this thesis I will detail each step in my design process for Pedro Calderon de la Barca’s *Life is a Dream*. In Chapter Two I will present my analysis of the script. Chapter Three will show my research and how my design choices evolved during the collaborative process. In Chapter Four I will assess my realized designs and evaluate the ways in which this production has helped my development as a designer.
Chapter 2

Play Analysis

The purpose of a play analysis is to give the designer all the informational tools they will need to best transfer a story from the page to a realized stage production. The script is the basis on which a designer builds their concept for a show into something that will speak to an audience. The designer looks to the script to discover the circumstances of the play—in most basic terms, the who, what, where, when, and why. Even when a script does not specifically state things like a character’s age or the time of day, the designer can use context clues to work out what these facts are.

As a costume designer, I find details about character and setting to be essential to my process. Mining a script for information about characters’ relationships with each other, their social classes, and their motivations can help me make decisions about what costumes will best represent them to an audience. Information about setting is also something I take care to note in my analysis. There are many times when a scene’s location will have a huge impact on what the characters are wearing.

This chapter provides a summary of my analysis of Life is a Dream, and gives a look at the facts I was able to uncover about the characters, setting, and plot. You can find the complete analysis in Appendix 1, beginning on page 20.

In analyzing the script, I took careful note of information about the characters who are most central to the plot. Perhaps the most important of these characters is Segismundo, the prince whose philosophical questioning gives the play its title. The script establishes that the action of the play takes place in Poland in the early 17th century, splitting the time between the royal court
and a tower where Segismundo is held prisoner for most of his life. The plot follows Segismundo throughout his journey from captive to prince, which I laid out in the first chapter. In my analysis of Segismundo’s character, I found him to be motivated by a desire for revenge. This allows Rosaura, the play’s protagonist, to relate to him and become his ally towards the end of the play, as she is also seeking vengeance. Segismundo was raised in isolation and does not behave like a prince, so I wanted his costumes to reflect the bareness and isolation of the way he was raised. Even the clothes he is given at the royal court when he is first brought there are unembellished and dark, especially when compared to the courtiers who attend to him. I felt that Segismundo’s circumstances contrasted so strongly with the other royals in the play that it was necessary to show the stark differences through my designs.

Besides Segismundo’s story, there are several other subplots weaving throughout the play. The most crucial of these belongs to Rosaura, a young woman from Muscovy. Rosaura is first introduced while traveling in disguise as a man, when she and her servant Clarion run across Segismundo’s tower and discover the imprisoned prince. Clotaldo, Segismundo’s caretaker and the king’s advisor, captures them and learns the truth of Rosaura’s identity. She reveals that she has travelled to Poland seeking revenge on a man who had wronged her. Clotaldo also realizes that she is his own daughter with a woman he had left many years ago, though Rosaura does not know this. He helps her pose as a lady-in-waiting to the Princess Estrella, while she plots revenge on Astolfo, a power-hungry duke. Rosaura has a violent encounter with Segismundo during his first visit to the court, but later joins forces with him as he overthrows the king. She ends the play being given her old love’s hand in marriage by the newly crowned Segismundo.
Motivated by revenge and concealing her identity with several disguises throughout the play, Rosaura’s actions shed light on aspects of her character I wanted to emphasize with my designs.

Clotaldo and Clarion’s stories tie in closely with Rosaura. Clotaldo discovers himself to be her long-lost father, and finds himself torn between helping her get her revenge and protecting her from any potential harm. Clarion is Rosaura’s friend and confidant. He is the only character who knows Rosaura’s true identity throughout the entire play, and serves as comic relief during many of the play’s more ponderous moments.

Astolfo and Estrella are woven into the plot as Segismundo’s competition for the throne. Because Segismundo has been hidden in the tower, the two believe that as the children of the king’s sisters they are rightfully in line for the throne. They consider each other rivals, but are also open to the possibility of a marriage alliance between them. Estrella, though, is bothered by Astolfo’s past relationship with Rosaura. Unbeknownst to her, Rosaura is in disguise as her trusted lady-in-waiting and is trying desperately not to be recognized by Astolfo. After Segismundo takes power, Astolfo and Estrella are split up, with Astolfo to marry Rosaura and Estrella to marry Segismundo. These two characters are motivated by pride and the self-absorbed, preening characteristics I noticed in my analysis helped me refine my design choices for the characters.

The king whose belief in fate and prophecy sets off the plot of the play is Basilio. Years after making the cruel choice to lock his son away from the world, Basilio has regrets and hopes to give Segismundo a chance to defy what Basilio sees as his fate. He orders that his advisor, Clotaldo, bring Segismundo to the court, where he will be told that he is a prince and given a chance to rule. If he proves to be a worthy leader, he will be named the heir to the throne; if he
does not, he will be taken back to the tower and told that the experience was a dream. When Segismundo fails to behave nobly, this plan is carried out. A few subjects, though, decide that this is unjust and free their prince, allowing him a chance to take back power from his father. Segismundo proves he is capable of overcoming his fate as a monster and tyrant by allowing his father to live. Basilio restores him as prince and heir to the throne and all is resolved as the play comes to an end. Themes of fate and destiny in the play are clearly illustrated through Basilio’s attempts to thwart the prophecy. He and Segismundo are the characters who bring the play back around to it’s thematic conclusion that we make our own destiny, whether that is greatness or ruin.

By carefully reading and re-reading the script, I was able to determine how each of the characters fit into the plot. I made notes of location and time period, which I used to inform my costume choices. I also studied the characters’ motivations and decisions, learning about their personalities and seeking details that could be used to enhance the designs I created. Analysis of the play is essential for this purpose, providing a format for looking deeper into the script than what might be noticed on a first reading.

Next, I will explain how I turned this information from the script into fully designed costumes through a process of research, collaboration, collaging, and sketching.
Chapter 3

Statement of Design Concept, Approach, & Process

Through initial meetings with my director, Jeremiah Albers, we determined that the show’s concept would be to portray the events as the dream of a modern day person. This obviously played into the title, Life is a Dream, and presented me with many creative opportunities as a designer. To design this show I would have to put myself in the place of someone dreaming about events of long ago. I found myself with the challenge of combining the fantastical elements of a dream with the historical reality of the time period, while keeping in mind the realistic level of knowledge a modern day person would have about 17th-century clothing. This gave me a solid path to follow going forward with my design work, while leaving room for creativity.

My next step was to create collages to help refine this concept and present it to the other designers. I put together collections of images to illustrate both a realistic version of the world of the play and a more fantastical version (See Appendix 2, pg. 24). After presenting these collages to the design team, we decided to move forward with a historically inspired but fantastical version. With this information, I was ready to begin designing for individual characters.

I created more collages, this time for each character in the show. An example of these individual collages can be found in Appendix 2 on page 26. If the character had more than one distinct look, like Rosaura with her several disguises, I made multiple collages in order to find unique inspiration. These collages typically consisted of modern day clothing that I felt spoke to the character in some way, as well as examples of details, either historical or fantasy, that could aid in the audience’s understanding of the character. For example, I chose leather jackets in place
of men’s doublets and armor, and Estrella’s delicate tulle skirt which had the volume of a period skirt while being made of a recognizably modern material. After finishing the collages I used them to inspire rough sketches of my ideas for costumes (See Appendix 4, pg. 28). I presented these character collages and sketches to my director and fellow designers at our second design meeting and received positive feedback.

I then took the collages and the information I’d received from my director and began work on the final renderings. As I finalized the designs for each character, I was able to really bring their looks to life through details, and using color and texture. Some of these renderings are located in Appendix 5, beginning on page 30.

Segismundo begins the play locked in his tower wearing only a loincloth. He has been stripped of any power over his own life, just as he has been stripped of all but the barest scraps of clothing. When he is taken to the royal court and given power and choices for the first time, he is also given clothing. While creating his costume I thought about what a modern person would imagine a brooding antihero wearing (See Appendix 7, pg. 35). Leather instantly came to mind, and so Segismundo wore a lot of it. Tight-fitting leather pants tucked into boots with the tops folded down were reminiscent of the breeches and boots that a modern person might imagine a Renaissance prince wearing, while a leather motorcycle jacket, when zipped, created a similar silhouette to a basic men’s doublet. As he does engage in several fights, I also gave Segismundo a sword belt.

Rosaura, the hero to Segismundo’s anti-hero, had several costumes throughout the play (See Appendix 7, pg. 32-35). The first was her male disguise. She had a short, hooded cloak in blue velvet to help hide her identity. She also wore leather pants in place of breeches, and
knee-high leather boots. Her most masculine costume piece was a modern style doublet, a double-breasted jacket that appeared military-inspired and made her look broader across the shoulders. In disguise as a lady-in-waiting, Rosaura wore a feminine costume to fit in with the other women of the court. She was less than successful at this, since her bright colors stood out from the crowd, painting her as an outsider. Her skirt created a ballgown shape that most modern eyes would say looked like it belonged in a royal court, but the satin roses cascading down it belong more in a fairytale than the 17th century. Her blue blouse was modern, but its billowy sleeves gave it a timeless look. The orange corset belt she wore failed to match the other court ladies, who wore shades of green and gold. At the end of the play we see Rosaura in a costume that truly fits who she is, finding a balance between the masculine and the feminine. The director specifically stated that he didn’t want to see her in armor over a dress, as is sometimes done in productions of this play, so I decided to put her in a costume that would incorporate elements of both of her previous looks. She wore the leather pants and boots from her first disguise, while adding a leather jacket like the ones that stand in for doublets and armor on the male characters. Rosaura’s jacket, however, was embroidered and painted with brightly colored flowers. She also wore a leather corset belt, a more battle-ready version of the one from her second disguise. This marrying of styles represented Rosaura finding her place fighting alongside Segismundo and not being held back by the constraints of her gender.

Rosaura’s friend and servant Clarion plays a role providing comedic relief throughout the play. Instead of giving him a leather jacket to stand in for a doublet, as that implies a toughness he does not possess, I put him in a denim jacket instead. His pants were slashed at the knees in a
style that a modern eye would recognize as renaissance inspired, and I gave him a soft, floppy cap to allude to a jester’s hat (See Appendix 7, pg. 34).

For King Basilio I designed a costume that was inspired more by the late 18th and 19th centuries than the early 17th (See Appendix 7, pg. 32, 33). After researching the dress of Polish royalty at the time, I decided that the typical theatre patron would not have knowledge of what that traditional regalia would look like, and might dream instead of more recognizable royal attire like that of more famous kings, such as those of England or France in the late 1700s. This appeared in my design for Basilio as the knee breeches, lace trim, and rich brocade fabric. As a nod to Basilio’s obsession with predicting the future by the stars, I designed a blue velvet cape decorated with painted and appliquééd suns, moons, and stars.

Clotaldo, Basilio’s advisor and Segismundo’s caretaker, was inspired by professorial attire (See Appendix 7, pg. 32). Clotaldo shows himself to be an intellectual person in conversations about morality with both Segismundo and the king, and I wanted to portray that through the clothing he wore. He was dressed in a brown plaid suit that was altered to give it historically inspired details. Navy blue fabric was added at the shoulders to give the look of a slashed sleeve. In place of elbow patches that might be present on a modern suit, the elbows were slashed to reveal a peek of a billowy white shirt underneath. Clotaldo is also involved in sword fighting, so he wore boots and a sword belt. I added a ribbon and medal to his suit to allude to a past as a soldier.

Princess Estrella’s look was very fantasy-inspired, with a historical silhouette (See Appendix 7, pg. 34). Her massive tulle skirt had the volume an audience would associate with royalty, while its delicate, ballerina-like color pointed to Estrella’s reputation as a great beauty.
Her top was a modern, off-the-shoulder wrap sweater. I also gave her a lace collar piece that stood in as a fantastical version of opulent jewelry. Instead of a crown Estrella wore a comb with several voluminous feathers decorating it. I wanted to emphasize the bird-like daintiness of the actress, in order to contrast with Estrella’s scheming during the play.

Astolfo is swaggering, self-assured, and power-hungry. To illustrate this with his costume I gave him a leather jacket in more of a traditional biker style, with bright silver studs and zippers, than Segismundo’s simpler racing jacket. His pants were voluminous slashed breeches in red and gold, the colors demanding attention, and his boots had more buckles and details than any other character. I also designed a matching red hat for him, decorated with feathers that tied him visually to Estrella, his fellow schemer (See Appendix 7, pg. 33).

I also had to design costumes for an ensemble who played courtiers, servants, and soldiers at different times (See Appendix 7, pg. 34, 35). I determined that their color scheme would be blue and gold, in various patterns and shades. Each ensemble member had breeches in a neutral tan or gold color. The male ensemble members had white, period style shirts and blue and gold vests. The female ensemble members wore modern blue or gold blouses with interesting sleeve details, and green and gold corset belts. These looks were worn when playing servants, and leather jackets and sword belts were added when playing soldiers. The female ensemble members wore blue or gold floor-length, period skirts and petticoats when playing courtiers. The male ensemble members wore their base costume of shirts, breeches, and vests. All members of the ensemble wore knee-high leather boots throughout the play. The long skirts covered the boots for the women during scenes as courtiers.
After I completed my renderings, I mounted them on display boards alongside their corresponding character collages and presented them to my director and fellow designers. After receiving approval, I was able to take the renderings to the cast and give them a glimpse of what their character’s would look like fully realized on stage.

Throughout the process of designing Life is a Dream, it was important for me to keep in mind the balance I was attempting to strike between the historical and the fantastical, and to remember that it was all being seen through the lens of a modern dreaming mind. It was a challenging line to walk, but it afforded me many opportunities to creatively bring the characters to life through exciting, dream-like costume details. I was able to collaborate with my director and the design team to create costumes for a cast of characters in wide-ranging circumstances that would aid the modern audience in understanding and relating to a script written four centuries ago—a difficult task, but certainly a rewarding one.

In the next chapter I will discuss my feelings on the overall success of my design process for Life is a Dream.
Chapter 4

Assessment & Evaluation of the Design Process & Final Product

Reflecting on the design process for *Life is a Dream*, I feel that I was successful in bringing my vision for the show’s costumes to life. My collaborations with my director and fellow designers went smoothly and afforded me the opportunity to think outside of the box for a play set in the 17th century. Each design meeting helped me refine my ideas and steer the costumes in the direction of the world the director wanted to create.

Although the production process was successful, it did present some challenges. At one point during the rehearsal process it became clear that the boots I had pulled from our costume stock would not hold up to the work they were being put through. Several actors had the soles of their boots split and crack during their sword fighting training. I had to quickly purchase replacements in order to allow the actors enough time to work with the boots during rehearsal so that the would be comfortable with them during fight sequences. I learned a useful lesson about making sure a costume piece will be able to withstand the stress it is put under during a show.

Putting the costumes on stage for dress rehearsal provided more opportunities to learn about creative problem solving. I had originally imagined Rosaura’s lady-in-waiting costume to feature a dark green, jewel-toned sweater, as is reflected in my rendering. But when the costume appeared on stage, it became clear that the color of the sweater was too dark. It did not provide enough contrast with the actress’s skin tone and compared to the other characters’ costumes, it stuck out. Luckily I found a solution in our costume stock: a light blue peasant blouse that fit well with the blue and gold color scheme of the courtiers. I switched the tops and added a gold
necklace to fill in the lower neckline of the new blouse and the problem was solved. Both the
director and I were very happy with the look that the change created for Rosaura.

In designing Life is a Dream, my goal was to create a fantastical and dreamlike world
that a modern audience could still find relatable. I followed a process that took me through
analysis of the play, collaging for inspiration, sketching, rendering, and finally realizing the
finished costumes on stage. I combined historical silhouettes and accessories with modern
costume pieces in order to create a window to another time and place that an audience would feel
a tactile connection to. I believe I achieved my goals with this production and gained valuable
experience as a designer, researcher, and artist, that I will take with me into all my future
endeavors.
Works Cited


Appendix 1: Script Analysis and Action Chart

Life is a Dream Script Analysis

I. WHERE ARE THEY?
   a. In what country, city, place, building, room, etc.?
      They are in Poland
      Act I scene 1 takes place in the mountains and Segismundo’s tower. Scene 2 is in the
court of King Basilio. Scene 3 is in the throne room. Scene 4 is located back in the mountain
tower. Act II scene 1 takes place in Estrella’s garden. Scene 2 is in the mountain tower. Scene 3 is
in the king’s court. Scene 4 takes place on the battlefield. Scene 5 is in the court.
   b. How do the characters describe the place they are in?
      Rosaura describes the tower as being of “rude construction,” and as a “dark prison” (p. 4-5).
      Segismundo describes life in the court as “luxurious,” and mentions being wrapped in satin
and brocade when he awoke there (p. 31).
   c. Is there any special significance to the place they are in?
      Life in the royal court of Poland would have been much different than elsewhere in the
country. It would be far more luxurious than the lives that peasants would have experienced.

II. WHEN ARE THEY?
   a. In what day, month, year, century, season, time of day, etc.?
      They are in the 17th century, also known as the Late Medieval or Early Renaissance
period.
      Act I scenes 1 and 2 take place on the same day. Scenes 3 and 4 are the next day. Act II
scenes 1 and 2 take place no more than several days later. Scene 3 is possibly weeks later.
      Enough time has passed that war has broken out. Scene 4 is the same day as scene 3. Scene 5
follows immediately after the battle in scene 4.
   b. Do the characters have anything specific to say about when they are?
      There is no mention of the time period.
   c. Is there any special significance to when they are? Is it for instance, a national holiday?
      The play is set during the Renaissance, and it’s ideas and philosophies about fate and
mankind’s struggle against it, make sense with the new enlightenment that period
brought.

III. WHO ARE THEY?
   a. How is this character related to the other characters in the script?
   b. What is the character’s role in life? Include jobs, professions as well as social and
      economic class.
   c. What does the character think of the other characters?
d. What does the character think of him/herself?

**Segismundo** is an imprisoned prince who has been denied his birthright. He resents Clotaldo and his father (p. 33 & 40), dislikes Astolfo (p. 36), is amused by Clarion (p.35), and finds the women of the play beautiful (p.42). He believes that he has been wronged by everyone in his life.

**Rosaura** is a woman seeking to avenge her honor. She does not know who her father is, and ends up as a lady-in-waiting to Princess Estrella. She is fond of Clarion. She wants to kill Astolfo for leaving her for Estrella. She resents Clotaldo’s unwillingness to help her (p.75). She is at first frightened of Segismundo, but eventually joins his side (p.81).

**Clarion** is Rosaura’s servant. He serves Clotaldo at one point (p.31), and at another joins Segismundo. He is friendly with Rosaura, but will say anything to anyone in order to keep himself out of trouble.

**Clotaldo** is the king’s advisor. He is very close with the king, but absolutely obedient. He considers his duty to the king to be more important than any other part of his life (p.13-14). Rosaura is his daughter, which he discovers halfway through the play, after shortly thinking that she was his son. He has been Segismundo’s teacher and only contact with the outside world for his entire life.

**Basilio** is the King of Poland. He is Segismundo’s father. He trusts Clotaldo. He believes that Estrella and Astolfo love him and are both worthy of the throne (p.17). He wants Segismundo to defy his fate, but fears that he cannot.

**Estrella** is the Princess of Poland. She is the daughter of the king’s eldest sister, which would make her his heir if she were not a woman. She is competing with Astolfo for the throne, but might concede to marry him and share it. But she is bothered by his previous relationship (p. 59). She considers Rosaura a trusted confidant, though she does not know who she really is (p. 59).

**Astolfo** is the Duke of Muscovy. He is the son of the king’s younger sister, which he believes makes him the rightful heir. He does not like Segismundo (p.48). He had a past relationship with Rosaura. He wishes to marry Estrella to improve his chances of becoming king.

e. Under what form of government does the character live? What is the character’s attitude about the form of government under which he/she lives?

The characters all live under an absolute monarchy. The characters are all comfortable with this form of government, as they are part of the nobility. But there is dispute about who the next ruler will be, which causes much of the conflict in the play.

f. What role does religion play in the life of the character? Which religion? What is the character’s attitude about their religion?

Religion is not often brought up. Basilio mentions that Clotaldo has taught Segismundo about the Catholic faith (p.19).

g. What are the prevailing attitudes toward sex, family, marriage and ethical conduct?
Does this character live within or rebel against these attitudes?
The attitudes towards these things are mostly conservative. Rosaura being born out of wedlock has put her at a disadvantage in life. At one point Clotaldo asks her if a woman without a father has any honor to defend (p.76). And her relationship with Astolfo, which presumably included sex but did not end in marriage is what has destroyed her honor and sent her on her quest to kill him in revenge.

IV. WHAT HAPPENED BEFORE THE PLAY BEGAN?
Limit your facts to information given in the dialogue but be sure to “listen” carefully; much of what you discover will come from casual clues, which can occur in a variety of contexts.
Basilio believed he had seen an astrological prediction that his son would be a tyrant and a monster if he ever became king, so he had him locked away in the mountains after he was born. Rosaura was born without knowing who her father was. She had a relationship with Astolfo, who left her to marry Estrella, which would improve his chances of becoming king. Rosaura left Muscovy to find Astolfo in Poland, so that she could avenge her honor.

V. WHAT IS THE FUNCTION OF EACH CHARACTER IN THE PLAY?
a. Principal characters:
Segismundo
Rosaura
Clotaldo
Basilio

Who is the protagonist?
Rosaura is the protagonist.

Note the primary action(s)
She begins disguised as a man seeking revenge, then must disguise herself as a woman, finally she finds an identity somewhere between male and female and is allowed to marry the man she loves rather than kill him.

Who is the antagonist?
Segismundo is the antagonist.

Note the primary action(s)
He abuses his power once he is let out of his prison, and seeks revenge and power once again when he escapes later, but at the last minute shows a nobler side.

What are the functions of the other principal characters?
Clotaldo is a father figure to both Rosaura and Segismundo and attempts to give them wisdom and advice. Basilio is also a father figure, but his miscalculations and misunderstandings set all of the problems of the play in motion.
b. Secondary characters:
Clarion
Estrella
Astolfo
What is the function of each?
Clarion learns secrets and passes information in the play. Estrella and Astolfo are romantic interests and rivals for the throne.

c. Crowds and functionaries:
Ensemble
Note functions:
Various soldiers and servants.

VI. WHAT KINDS OF DIALOGUE DO THE CHARACTERS SPEAK?

a. Realistic?
b. Naturalistic?
c. Literary?
d. Poetry?
e. Other?

The characters speak with literary dialogue, that at times slips into poetic verse.

VII. WHAT HAPPENS IN THE PLAY?

Briefly describe the principal events in the play.
Rosaura journeys to Poland to get revenge on Astolfo. Segismundo is brought to the court and given a chance to prove that he is not the monster it was foretold he would be. He fails the test and is sent back to his tower, where soldiers break him out, believing he is the rightful heir to the throne. Clotaldo discovers Rosaura is his daughter and tries to talk her out of killing Astolfo, but she leaves to join Segismundo in his fight against Basilio. Segismundo wins the war, but offers his life to Basilio as proof that he is not a monster. Basilio restores him as Prince and it is decided that he will wed Estrella and Rosaura will marry Astolfo.

VIII. WHAT IS THE PLAY’S THEME?

This will only become apparent when you have read the script several times.

You can’t outsmart fate, you can only deal with it as it comes.
## Action Chart

<table>
<thead>
<tr>
<th>Scene</th>
<th>Characters</th>
<th>Location</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Act I: 1</strong></td>
<td>Rosaura, Clarion, Segismundo, Clotaldo, Ensemble(Madi, Maggie, Charli, Alex, Peter)</td>
<td>Mountain canyon/ Segismundo’s Tower</td>
<td>After sunset</td>
</tr>
<tr>
<td><strong>Act I: 2</strong></td>
<td>Astolfo, Estrella, Basilio, Clotaldo, Rosaura, Clarion, Ensemble(courtiers)</td>
<td>The court</td>
<td>The same night</td>
</tr>
<tr>
<td><strong>Act I: 3</strong></td>
<td>Basilio, Clotaldo, Clarion, Segismundo, Astolfo, Estrella, Rosaura, Ensemble(2 servants, guards)</td>
<td>The court</td>
<td>The next day</td>
</tr>
<tr>
<td><strong>Act I: 4</strong></td>
<td>Clotaldo, Clarion, Segismundo, Basilio, Ensemble(guards)</td>
<td>Segismundo’s tower</td>
<td>That night</td>
</tr>
<tr>
<td><strong>Act II: 1</strong></td>
<td>Estrella, Astolfo, Rosaura</td>
<td>Estrella’s garden</td>
<td>The next day</td>
</tr>
<tr>
<td><strong>Act II: 2</strong></td>
<td>Clarion, Segismundo, Clotaldo, Ensemble(Alex, Christina, Peter, Maggie, Bethany)</td>
<td>Segismundo’s tower</td>
<td>Another day</td>
</tr>
<tr>
<td><strong>Act II: 3</strong></td>
<td>Basilio, Astolfo, Estrella, Clotaldo, Rosaura</td>
<td>The court</td>
<td>After a few weeks have passed</td>
</tr>
<tr>
<td>Scene</td>
<td>Characters</td>
<td>Location</td>
<td>Time</td>
</tr>
<tr>
<td>-----------</td>
<td>----------------------------------------------</td>
<td>-------------------</td>
<td>----------------</td>
</tr>
<tr>
<td>Act II: 4</td>
<td>Segismundo, Clarion, Rosaura, Astolfo, Ensemble(soldiers)</td>
<td>The court/battlefield</td>
<td>Later that day</td>
</tr>
<tr>
<td>Act II: 5</td>
<td>Basilio, Clotaldo, Clarion, Segismundo, Astolfo, Estrella, Rosaura, Ensemble(soldiers)</td>
<td>The court/battlefield</td>
<td>Later that day</td>
</tr>
</tbody>
</table>
Appendix 2: Inspiration Collages

Realistic Inspiration Collage for *Life is a Dream*

![Realistic Inspiration Collage](image)

Found Alphabetically on Works Cited pg.18

From left to right starting at the top: (O’Toole), (Kareva), (Meisel), (Yakovlev), “Michelle Fairley and Jodie Cormer”, “Portrait of Peter Saltonstall”

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Fantastical Inspiration Collage for *Life is a Dream*

Found Alphabetically on Works Cited pg. 18

From left to right starting at the top: (Tocco), (Gordon), (Long), (Bloom), (Dulac), (Olinet)
Character Collage Example (Estrella)

Found Alphabetically on Works Cited pg. 18

Left: (Chapman), Center: “Boat Neck Ribbed Sweater”,
Top Right: “Delicate Neck Corset”, Bottom Right: (Bailey)
Appendix 3: Portrait Gallery

Found Alphabetically on Works Cited pg. 18

Top, from left to right: (Hild), (Grob), (Kovalev), “Louis Garrel”

Bottom, from left to right: (Schroder), (Fashion Hairstyles), (Volta)
Appendix 4: Rough Sketches

(Sketched by the Author)

Rosaura

(Sketched by the Author)

Segismundo
(Sketched by the Author)
Estrella & Astolfo

(Basilio, Clotaldo, Clarion)
Appendix 5: Final Costume Renderings
(Painted by the Author)
Appendix 6: Selected Fitting Photos

Rosaura
(Photographed by the Author)

Basilio
(Photographed by the Author)
Appendix 7: Selected Production Photos

Despite her disguise, Clotaldo recognizes Rosaura's sword while Clarion and guards look on.
(Photographed by Ashley Cohea)

King Basilio watches two courtiers flirting.
(Photographed by Ashley Cohea)
Rosaura and Astolfo fight over her locket.
(Photographed by Ashley Cohea)

Clotaldo and Basilio discuss fate.
(Photographed by Ashley Cohea)
Estrella catches Rosaura and Astolfo fighting.
(Photographed by Ashley Cohea)

Segismundo and Clarion are rescued from the tower prison.
(Photographed by Ashley Cohea)
Disguised as a lady-in-waiting, Rosaura and Clotaldo talk.
(Photographed by Ashley Cohea)

Rosaura joins Segismundo in battle as guards watch.
(Photographed by Ashley Cohea)