



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Design for Opera Project				
Module Code	UAMAY8-40-M	Level	M	Version	1
Owning Faculty	ACE	Field	Stage Management		
Contributes towards	MA Professional Theatre Design				
UWE Credit Rating	40	ECTS Credit Rating	20	Module Type	Project
Pre-requisites			Co-requisites		
Excluded Combinations			Module Entry requirements		
Valid From	April 2013	Valid to	2019		

CAP Approval Date	30/05/13
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Part 2: Learning and Teaching	
Learning Outcomes	<p>On successful completion of this module students will be able to:</p> <ul style="list-style-type: none"> • Formulate and develop a complete and original production design concept from a given Opera libretto/ music in collaboration with the Opera Director (A1, A2) • Produce 1:25 /1:50 scale models/ designs as required by the project brief (A1, A2) • To produce a ground plan and an elevation • Show evidence of the creative process undertaken with the Opera director/ collaborator by providing sketch books and other 2D/3D visual material with the rough design ideas recording their development throughout each project (A1, A2)

	<ul style="list-style-type: none"> • Demonstrate with the sketch books, their ability to source, select and analyse reference material and apply it effectively to the development of their designs • Formulate and deliver an oral presentation, expressing their design ideas coherently and succinctly and using the displayed model and drawings/visuals as supporting evidence to a panel of tutors and visiting professionals (A2) • Answer questions relating to the design presented and discuss the practicality of the design, to be able to demonstrate an understanding of challenges to overcome with the theoretical design realisation, i.e. budget/ technical/ space restrictions (A2)
<p>Syllabus Outline</p>	<p>During the course of this module the students develop the role of production designer for Opera, from initial ideas through to final design presentation. Building on the specific knowledge and experience gained throughout the Theatre Project Module.</p> <p>The students will be designing the set and costumes for an Opera, designed for a medium to large scale proscenium Opera house / studio space. Exploration of period costume is encouraged, although this depends on the design concept developed. The project lasts between 5 and 6 weeks and consists of a given piece to be designed individually by each student for a specified venue with a professional director/ Opera professional brought in to facilitate.</p> <p>Alongside the project, regular classes cover specialist skills and techniques (e.g. to continue model-making technical drawing / CAD training). There will be costume history seminars/ Theatre history lectures and life drawing classes to support the costume drawing process.</p> <p>At the beginning of a project there will be sessions with a tutor (eg “approaching the libretto/text” or “listening to opera”) to introduce students to good working practices, including an introduction to designing for Opera from the project Director.</p> <p>Methods of independent and team research are encouraged by using the internet and discovering sources of relevant reference material. Library visits are encouraged and independent practical design experimentation and research in the design studio in 2D and 3D.</p> <p>The design for Opera project includes visits to professional theatres, for example the ENO/ ROH and if possible to experience a production in the venue. If possible, access to rehearsals and introductions to professional practitioners. Attendance at professional design presentations at BOVTS and visits to relevant exhibitions, museums and research centres as well as regular access to BOVTS performances, are arranged as part of the timetable of study.</p> <p>Independent study is critical to the development of confidence and skill during this module.</p>

<p>Contact Hours</p>	<p>At the start of the project there are often short intensive, introductory tutorial and site/ production visits supervised by a visiting professional/ Project Director/ Head of Design ratio1:4.</p> <p>Each student attends regular weekly individual sessions with the director 1:1 developing their design ideas alongside this essential directorial input. This continues also through email contact during the project.</p> <p>The design practice is studio based. There are usually 4 designers in each studio, working alongside each other, in independent study / design practice to develop the designs. To achieve the required work as per brief the hours can extend to three session days towards the end of the project. The students are expected to continue studio based design practice to explore ideas alongside and between directorial input.</p> <p>The students also receive a series of weekly 1:1 tutorials with the Head of Course or design tutor to facilitate the design process and also occasional sessions with key production staff in which they will discuss construction methods and the technical challenges/ budget implications of their set and costume designs as they are developing them.</p> <p>At the beginning of a project there will be sessions with a tutor (eg “approaching the libretto/text” or “listening to opera”).</p> <p>There will be supervised, informative site visits including a visit to the Opera venue and if possible a visit to an Opera production in the space to be designed for eg ROH or ENO LONDON/ WNO.</p> <p>Alongside the project, there are regular group classes/ workshops that cover specialist skills and techniques eg model-making/ technical drawing/ CAD training/ costume workshops/ life drawing. On occasion these will be scheduled week long intensive training workshops (eg CAD Training or life drawing lessons/ practice in this term). There will be scheduled costume history seminars/ theatre history lectures taken with other departments.</p> <p>There will be a final design presentation to specific staff members and Theatre/Opera professionals. Students receive feedback at these sessions and are expected to answer questions from the represented theatre departments relating to the design decisions taken, and technical and practical challenges.</p>
<p>Teaching and Learning Methods</p>	<p>The syllabus for this module will be delivered through a variety of teaching methods including: individual tutorials, practical workshops, lectures, group seminars and attendance at professional design presentations/ site/ production visits. Students are expected to undertake research outside the School, and act autonomously in planning and executing individual study and practical experimentation in</p>

	<p>the Design Studio.</p> <p>The introductory sessions and then regular weekly meetings with the Opera project director provide the stages in the development and assessment of the student's design, these are supported by a system of weekly tutorials, usually with the Head of Course/ design tutor. These tutorials aim to both guide and challenge the individual student in order to promote self-evaluation, to encourage re-examination of existing concepts and to inspire the development of creative originality. At key points in the process these tutorials will be led by other professional designers to allow a range of opinion for the student to evaluate.</p> <p>The knowledge acquired by the students from the regular classes, seminars and workshops feeds back into their designs. The student is expected to use the design development strategies learnt in the Theatre and Performance design projects to enhance their design technique and practice on the Opera Design. The students' knowledge, taught skills and practical application over the module delivery period should be evident in the process and final design.</p> <p>By visiting professional design presentations, productions and site visits, the students gain first hand experience of current working practice and are encouraged to identify and evaluate the standards required, for example, in model making. Professional standards are also promoted by visits to Stage design exhibitions (when possible) and the by the influence of professional practitioners employed, such as visiting specialist tutors at every stage. With a student cohort of four, each student has the chance to significantly gain from meetings with professionals, either at the school or on organised visits.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; site visits; external visits; work based learning; supervised time in studio/workshop.</p> <p>Independent learning includes hours engaged with essential reading, studio design work, study preparation, assignment preparation and completion etc.</p>
Reading Strategy	<p>Students are encouraged to become familiar with the subject area, and texts specific to the module, through reading lists and reference material provided in the course handbook. Lists are updated annually to maintain currency and relevance. Each department holds texts and reference material, as well as the general access provided to the Schools library and access to the Internet. The specifically vocational nature of training and study, combined with the project based nature of learning on the course, may require that students are guided to reading and research material in the first instance by the module leader.</p> <p>Design students have access to UWE Libraries Online. Access to the internet in the design studio.</p>

Indicative
Reading List

However, as indicated above, current advice on readings will be available via other more frequently updated mechanisms.

Selected Opera: example;

Stravinsky, I. *The Rake's Progress*, (London Sinfonietta / Chailly. Decca, 1984.

Verdi, G. *Rigoletto* London Symphony Orchestra. Richard Boynge. Sutherland/ Pavarotti/ Milnes. Pub Decca.

Other research material around the period including work on opera design, eg:

Brocket, O. *Making the Scene - History of Stage Design and Technology in Europe and the United States.* University of Texas Press.

Goodwin, J. *British Theatre Design.* Weidenfeld & Nicolson, London 1971.

Orrey, L / Milnes, R. *Opera - A Concise History.* London. Thames and Hudson.

Research will include material on history of costume, e.g.:

Ashelford, J. *The Art of Dress/ Clothes and Society.* National Trust.

Hunnisett, J. *Period Costume for Stage and Screen 1800 – 1909.* HarperCollins. London: 1988.

Racinet, A. *The Historical Encyclopaedia of Costume,* London.

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Reference books on period style, e.g.:

Bracken Books. *Discovering Furniture.* Marshall Cavendish, London.

Joy, E.T. *Furniture AD43 – 1950.* Batsford. London.

Yarwood, D. *English Houses.* Batsford. London.

Miller J. & M. *Millers Understanding Antiques.* Mitchell Beazley. London.

Material on the work of Theatre Designers, e.g.:

SBTD. *Transformation and Revelation- UK Design for Performance.* Society of British Theatre Designers.2007-20011.London.

Courtney, C. *Jocelyn Herbert A Theatre Workbook.* Applause Theatre Book Publishers.

	<p>Other useful references:</p> <p>www.theatredesign.org.uk . The Society Of British Theatre Designers. www.eno.org English National Opera</p>
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Part 3: Assessment	
Assessment Strategy	<p>This is a Project module with only one component of assessment. This component has two elements.</p> <p>In assessing Component A there will be formal meetings between the student and the relevant tutor and formative feedback points over the course of the module to discuss and record the student's progress, judged against the learning outcomes for this module. The outcomes of these formal meetings give rise to a final grade at the end of the module.</p> <p>The Assessment criteria used for each component will be aligned with learning outcomes for the project. <u>Assessment Strategy:</u> both formative (on going throughout project) and summative (design presentation at the end of the project).</p> <p>Summative feedback from the Head of Design is discussed in conjunction with the student's written self-evaluation and a student developmental action plan is formulated.</p>

Identify final assessment component and element	A2	
% weighting between components A and B (Standard modules only)	A: 100%	B:
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1. Assessment of Process of Design	P/F	
2. Final design and presentation	P/F	
Component B Description of each element	Element weighting (as % of	

	component)

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions) Description of each element	Element weighting (as % of component)
1. NA	
2.NA	
Component B Description of each element	Element weighting (as % of component)
1.NA	
2.(etc)	
If a student is permitted an EXCEPTIONAL RETAKE of the module the assessment will be that indicated by the Module Description at the time that retake commences.	