



CORPORATE AND ACADEMIC SERVICES

MODULE SPECIFICATION

Part 1: Basic Data					
Module Title	Design for Theatre Project				
Module Code	UAMAY9-40-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	30/5/13
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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 complete original design concepts from the set theatre texts; demonstrate knowledge and understanding for the subject of design for theatre performance (A1, A2) • demonstrate with the sketch books, the ability to source, select and analyse reference material and apply it effectively to the development of their designs (A1, A2) • show evidence of the collaborative process undertaken with the project director, this can include 2D & 3D material from design practice; demonstrate creative design development and show evidence of an intellectual engagement and enquiry (A1, A2)

	<ul style="list-style-type: none"> • demonstrate the application of methods and techniques taught in classes and workshops/ site visits undertaken during the period of the projects (A1, A2) • produce scale models and drawings as specified by the individual project briefs to illustrate design ideas (A1, A2) • formulate and deliver an oral presentation, expressing their final design ideas coherently and succinctly and using the displayed model and drawings as supporting evidence (A2) • answer questions relating to the achievement and cost of key components of their designs (A2)
<p>Syllabus Outline</p>	<p>During this module the students complete the design project in the first term of the course, requiring them to take on the role of designer from initial ideas through to final design presentation to demonstrate an understanding of the skills needed to complete the design work.</p> <p>The project is normally a 20th Century theatre text, designed for a proscenium stage. A complete theoretical production design is required, in reference to the project brief. The project requires a high level of historical/ contextual research eg architecture and costume. The project lasts between 5 and 6 weeks. The given text is to be designed individually by each student for a specified venue with a professional director brought in to facilitate.</p> <p>Alongside the project, there are supportive master classes and workshops to help the student to gain specialist skills and techniques required (e.g. text analysis/ model making / technical drawing and costume or photography workshops). These serve to widen the subject knowledge, skills base and to introduce the students to good working practices.</p> <p>The project includes site visits and production visits to professional theatres, access to observe technical facilities, rehearsals and introductions to professional practitioners.</p> <p>The project ends with collaborative design work on a modern text for a small studio space. Collaboration skills learnt with the professional director are put into practice with the Student directors on the short design project.</p>
<p>Contact Hours</p>	<p>At the start of the project there are often short intensive, introductory basic skill sessions/ projects supervised by a visiting professional.</p> <p>Towards the end of the project there will be supplementary; week long intensive master classes with visiting professionals in specific design disciplines, eg hand technical drawing/ advanced model making skills/ costume drawing workshops or photography. These are group based sessions ratio 1:4.</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.</p> <p>To achieve the required work as per brief the hours can extend to three session days towards the end of the project.</p>

	<p>There will be an intensive introduction to the project including text analysis work, given by the professional director, held over two/ three full time days). These sessions are open to shared learning with the student directors; normally a ratio of 1:8.</p> <p>Throughout the project each student attends regular individual weekly scheduled 1:1 sessions with the professional project director. The students are expected to continue studio based design practice to explore ideas alongside and between directorial sessions.</p> <p>The students also receive a series weekly 1:1 tutorials with the Head of Design and/or design tutor to facilitate the design process, also occasional sessions with key production staff in which they will discuss construction methods and the costs of their set and costume designs as they are developing them.</p> <p>There are supervised site visits to related professional theatres during the project. These include introductions to theatres and their technical facilities; tours and sessions/ talks with professional theatre practitioners. There are also production visits and access to production rehearsals/ design presentations. Including group seminars on design collaborations and working practice.</p> <p>At the end of the project the students present their designs in a final design presentation to a select panel of theatre practitioners. They receive feedback at these sessions and are expected to answer questions from the represented theatre departments relating to the design decisions taken.</p>
Teaching and Learning Methods	<p>The syllabus for this module will be delivered through a variety of teaching methods including: <i>scheduled learning</i> - individual tutorials, practical workshops/ master classes, group seminars, supervised site visits and attendance at professional design presentations and productions. Students are expected to undertake <i>independent learning</i> - including research outside the School, and act autonomously in planning and executing individual study and practical experimentation in the Design Studio.</p> <p>The regular weekly meetings with the director provide the stages in the development and a summative 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 both to 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, site and production visits feeds back into their design process. The final designs presented reflect the progress and development of the students' knowledge, taught skills and practical application over the module delivery period.</p>

	<p>By attending professional design presentations, 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 theatre productions and the influence of professional practitioners employed as visiting specialist tutors at every stage.</p> <p>Scheduled learning includes lectures, seminars, tutorials, project supervision, demonstration, practical classes and workshops; fieldwork; external visits; work based learning; supervised time in studio/workshop.</p> <p>Independent learning includes hours engaged with essential reading, case study preparation, assignment preparation and completion etc. These sessions constitute an average time per level as indicated in the table below. Scheduled sessions may vary slightly depending on the module choices you make.</p>
<p>Reading Strategy</p>	<p>Students are encouraged to become familiar with the core subject area, and texts specific to the module, through reading lists and reference material provided. Reading lists are updated annually to maintain currency and relevance and provided with the project brief. Each department holds texts and reference material, as well as the general access provided to the Schools library and access to the Internet in the design studio.</p> <p>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. Specific general reading material related to the project brief is accessible to the students at the school from the Head of Design.</p> <p>Further reading is advisable for this module throughout the course, and students will be encouraged to explore titles held in the library on the subject of Theatre Design. A current list of such titles will be given in the module guide and revised annually; core and essential titles are made available to the students during the project.</p> <p>Access and formal opportunities for students to develop their library and information skills are provided within the induction period. Additional support is available through the Library Services web pages, including interactive tutorials on finding books and journals, evaluating information and referencing. The Library also offers sign-up workshops. The Design students have and access to UWE Libraries and UWE Online.</p>
<p>Indicative Reading List</p>	<p>This is an Indicative reading list. Current advice on reading should be provided in annual module handbook and other more frequently updated sources.</p> <p>Classic Theatre project texts: refer to specific project brief doc</p> <p>Chekhov,A. <i>Plays: Ivanov; The Cherry Orchard; The seagull;</i></p>

Uncle Vanya; Three Sisters. Penguin Classics.

Ibsen, H. *Four Major Plays: Doll's House; Ghosts; Hedda Gabler; and The Master Builder.* Oxford World's Classics.

Strindberg, A. *Strindberg Plays: One -The Father; Miss Julie; The Ghost Sonata.* Master Playwrights.

Shakespeare, W. *The Complete works of William Shakespeare.* AnnThomson and David Scott Kastan. The Arden Shakespeare.

Example: Short Play Project:

Kelly, D. *Taking Care of Baby.* Oberon Modern Plays.

Theatre Design and Practice:

Brockett, O/Mitchell, M /Harberger : *A History of Stage Design and Technology in Europe and the United States.* Pub:

Howard, P. *What is Scenography?* Theatre Concepts.

Huaixian, T. *Character Costume Figure Drawing: Step-by-Step. Drawing Methods for Theatre Costume Designers*

Hall, P./ Goodwin, J. *British Theatre Design: The Modern Age.*

Neat , D. *Model Making – Materials and Methods.*

Phyllis, H. *Theatre ; A Concise History.* Thames and Hudson. World of Art.

Thorne, G. *Technical Drawing for Stage Design.*

Historical research/ subject/ context:

Amery, C. *Period Houses and Their Details:* Pub.

Ettinger, R. *Men's Clothing and Fabrics in the 1890s.* Ticktock Guides.
Johnston, L. *Nineteenth Century Fashion in Detail (Fashion in Detail).*

Olian, J. *Victorian and Edwardian Fashions from "La Mode Illustree".* Dover Fashion and Costumes.

Peacock, J. *Costume 1066 to the Present: A Complete Guide to English Costume Design and History.*

Thornton, P. *Authentic Décor: The domestic Interior 1620-1920.* Weidenfield and Nicolson. London.

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 at formative feedback sessions over the course of the module, to discuss and record the student's progress judged against the learning outcomes for this module.</p> <p>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 assessment 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>
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Identify final assessment component and element	A2	
% weighting between components A and B (Standard modules only)	A:	B:
	100%	
First Sit		
Component A (controlled conditions) Description of each element	Element weighting (as % of component)	
1.Assessment of the design process.	P/F	
2.Final design and presentation	P/F	
Component B Description of each element	Element weighting (as % of component)	
NA		

Resit (further attendance at taught classes is not required)	
Component A (controlled conditions)	Element

Description of each element	weighting (as % of component)
1. NA	
2. NA	
Component B Description of each element	Element weighting (as % of component)
1.	
2. (etc)	
<p>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.</p>	