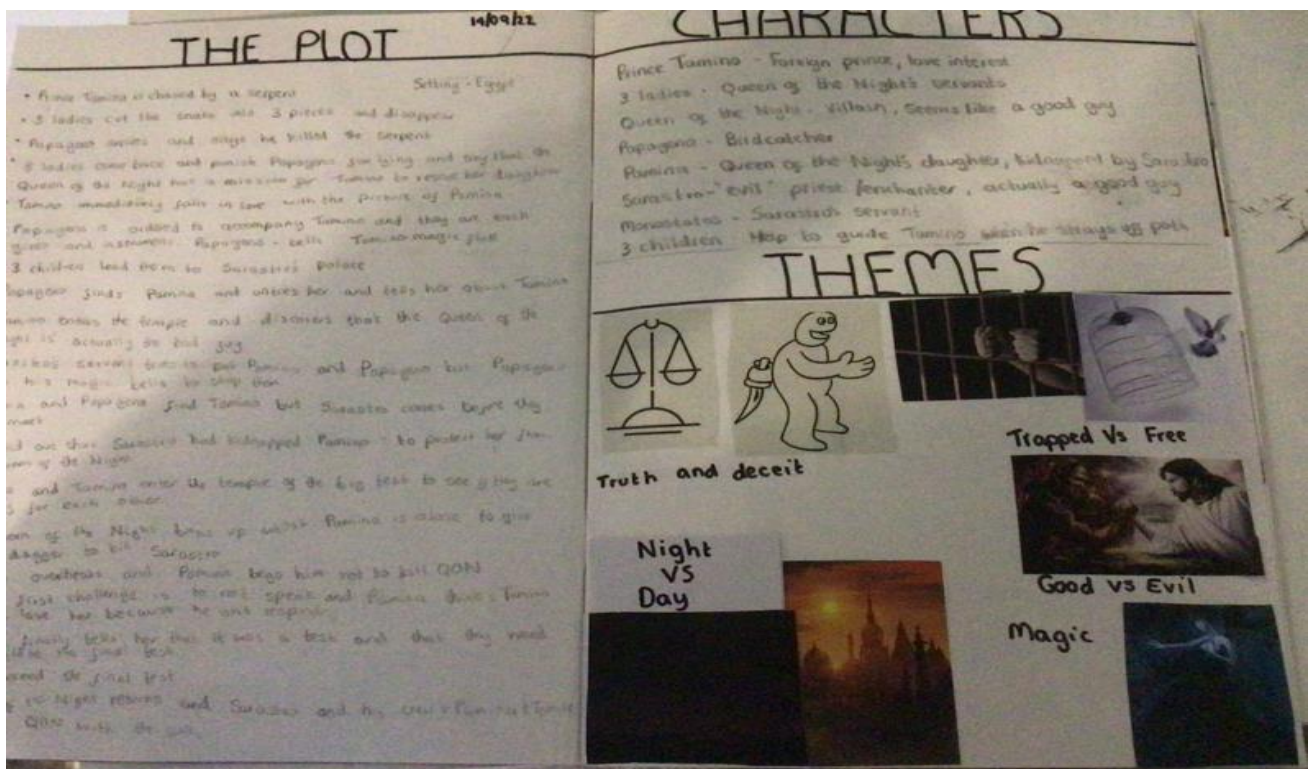


## Clayton Hall Performing Arts Production Design Students - working alongside The Royal Opera House!

In October of this academic year, 3 of our current Y10 BTEC Tech Performing Arts students were invited to work alongside industry professionals from The Royal Opera House in London. Since then, they have been hard at work, learning about the 6 stages of the design process as well as creating ideas for designs in either costume and set.

In this annual competition, the students have taken on a live brief, based around the opera, The Magic Flute (currently showcasing in London). They are now in the final stages of this work, which will accumulate in a portfolio of work, a finished artefact and a presentation outlining the various steps they have gone through. They have worked like trojans – experiencing the real-life highs and lows of working to a deadline as well as communicating a Directors Vision. When their final work is completed, be sure to look out for it on our social media areas and school website. Meanwhile, below is a taster of the work completed thus far:



Stages 1 and 2 of the design process involves initial analysis and research – work above is a glimpse of this vital stage by Grace Kendrick.



### Substitute:

For substitute, I have altered my initial design slightly to fit the directors vision more. I have given Sarastro more mage style robes to represent his human mage abilities , which at the same time look very similar to the robes of a priest. I think I'm going to keep the colour scheme of orange/red the same, since it will make the battle between night and day/ the rivalry between the queen of the night and Sarastro more obvious. Orange and red are also colours that symbolise strength and power, so with Sarastro being a king I think this works well.



### Combine:

For combine, I decide to add a stole to the costume. I did this to represent the fact that as well as a king, Sarastro is also a ranking priest. The flames were just an added detail to further show that Sarastro is symbolising the "day", and it also links to Sarastro's temple since temples would usually have a flaming bowl.



### Adapt:

The most common symbolic meanings of a staff are social status, authority and leadership. This corresponds to the character well since Sarastro is a king and a leader of his people, so a staff will help to resemble this. The initial thought behind the first staff (spiral shaped) was to link it back to the idea of shape theory. Spirals are a shape that are know to represent growth, evolution, transformation and journey. This fits well since the way Sarastros character is seen evolves throughout the play (first being shown as a an evil kidnapper and later found to be the hero). The second design doesn't have much of a meaning, I just quite liked the look of it.

3 elements of Stage 4 of the design process (otherwise known as SCAMPER).

Work created by Berrie Johnson.



Scale Model of The Royal Opera House (1 : 50).

#

Mathematics and Performing Arts working hand in hand!



Within this, Tara will be placing her set design – also to scale. Once complete, look out for the photos.