



Accredited

OCR LEVEL 2 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

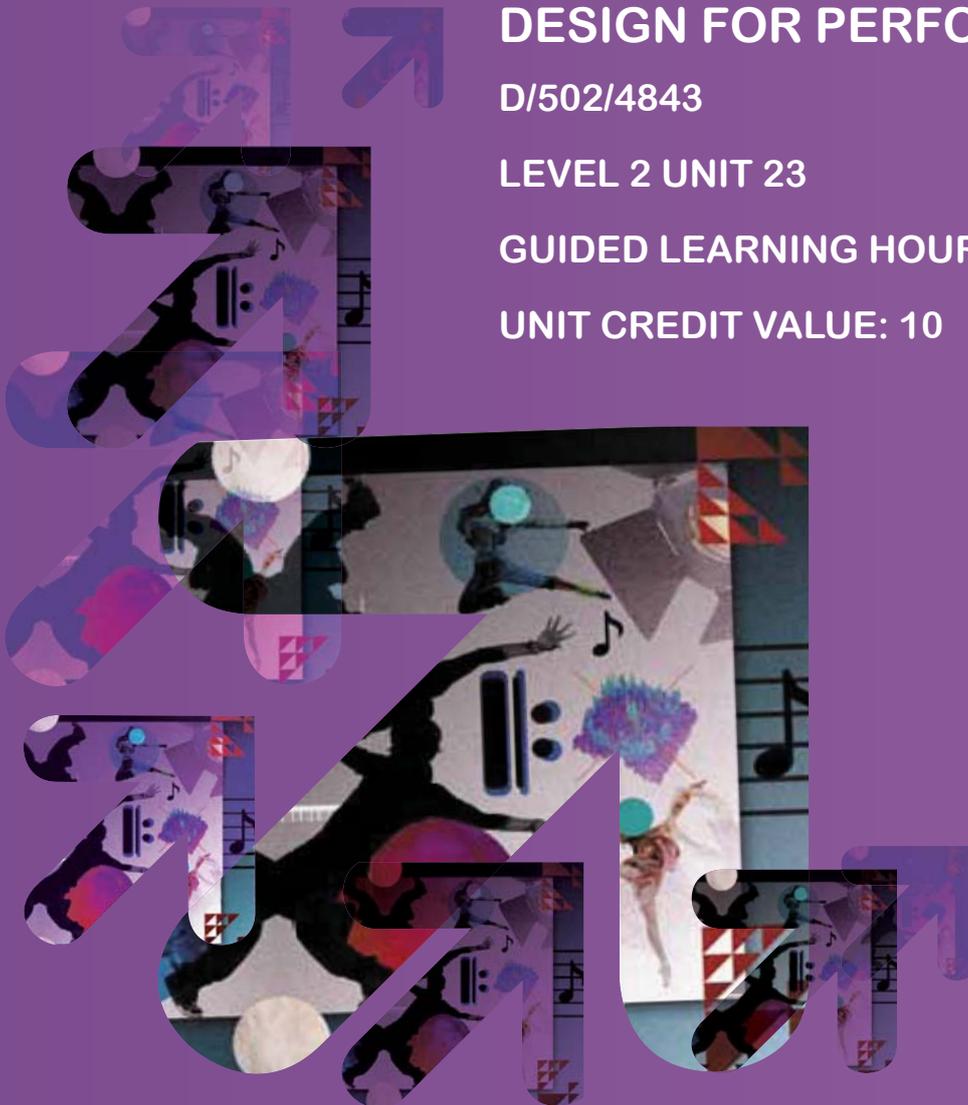
DESIGN FOR PERFORMANCE

D/502/4843

LEVEL 2 UNIT 23

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



DESIGN FOR PERFORMANCE

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LEVEL 2 UNIT 23

AIM OF UNIT

The Performing Arts Industry embraces a wide variety of production skills and methods and an equally broad spectrum of performance venues. Practitioners need to be versatile and flexible, especially in situations where budgetary constraints exist and where production is on a small scale and/or on tour. This unit explores the nature of production design and looks at design skills and methodologies across a wide range of disciplines in a variety of performance/production environments. Learners will encounter a number of design challenges and consider how best these can be met. They will begin to understand the importance of health and safety in designing for production. They will develop a range of design skills and be able to apply these to achieving both creative and practical solutions within representative production contexts.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)		Pass	Merit	Distinction
The learner will:		The assessment criteria are the pass requirements for this unit. The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1	know the characteristics of performance environments	P1 describe characteristics of performance environments	M1 explain how venue characteristics can influence design	
2	be able to implement design production skills	P2 demonstrate design production skills, materials and processes		
3	be able to realise design ideas	P3 use production skills, materials and processes to realise design ideas	M2 identify design challenges posed by environmental, material and methodological factors	D1 produce strategies for solving production design problems
4	understand own design production work	P4 explain own design production work	M3 evaluate the effectiveness of the creative and practical design process	

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative, it should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work though these do not need to be the same ones specified in the unit content.

know the characteristics of performance environments

- Types of venue: (e.g. theatres, performance spaces, studios, concert halls, site specific venues, open air venues)
- Stage configuration: (e.g. proscenium arch, end-on, arena, platform, traverse, promenade)
- Stage areas (e.g., apron, wings, pit, traps, flies, grid, bridge)
- Types of performance (e.g. drama, dance, music, musical theatre, variety, festival, gigs, fashion show)
- Audience configuration: (e.g. seated auditoria, standing areas, festivals and events crowd pens)
- Equipage: (e.g. supply of services, permanent/temporary structures, facilities, access, storage, production systems and fixtures, sightlines, rigs, acoustics)

be able to implement design production skills

- Investigate the work of current practitioners in the chosen field, i.e. a selection of styles, approaches and methodologies.
- Identify design processes and criteria i.e. space, structure, mechanics, ergonomics, anatomy and physiology
- Skills audit, i.e. analysis of learner's current skills and those which must be acquired or developed to complete the job
- Preliminary assessment of production requirement based on a given design brief, i.e. production criteria; budget, necessary materials and equipment.
- Optimisation of working environment (e.g. access to materials, tools and workspace). Safe working i.e. relevant Health & Safety practices
- Know and use industry conventions for presenting and using production designs.

be able to realise design ideas

- Make preliminary designs, plans, sketches, drawings or models.
- Identify, select and obtain necessary materials and construction/installation tools and equipment
- Make, construct or assemble working model, pattern, structure or system
- Develop, modify, amend design outcomes
- Review and evaluate effectiveness, practicability, safety and fitness for purpose for production use
- Make recommendations for (1) necessary and (2) desirable improvements to the design

understand own design production work

- Highlight and explain influencing factors (e.g. the work of other designers, nature of specified venue)
- Give reasons for the choices made (e.g. requirement of the brief, materials, technical expediency, aesthetics, budget)

DELIVERY GUIDANCE

Know the characteristics of performance environments

It is suggested that learners be given an overview embracing a range of design disciplines and encouraged to consider the effect of the design process upon production and performance. Learners should be deterred from selecting a specialist field until they have built up an overview of design in the context of production and performance.

Learners will be introduced to as wide a range of venues and stages as possible with the accent placed on how these affect the production design process.

The best way of achieving this is by guided backstage/ designer workshop tours and visits that highlight the way designers from all disciplines engage with the production environment. Ideally, this should be followed immediately by attendance at a performance(s) where design method can be appreciated from the perspective of a member of the audience. It is unlikely at this stage that learners will know what to look for and appreciate and it is essential that they be given guidance before, during and after the visit.

Because design for performance embraces a wide range of skills it is important that teachers are themselves clear what it is they need to highlight; it is essential therefore to concentrate on the purpose of design as well the cardinal aspects of the design process in tandem with the constraints which budget, venue, or production brief might impose.

Learners should be encouraged to produce a comprehensive checklist or a set of questions to take with them and complete whilst visiting the venue(s) and this resource should be then discussed and evaluated back in the classroom.

Be able to implement design production skills

Having acquired a broad understanding of the nature of design for production and performance, learners may begin thinking about focussing on a particular aspect of design i.e. set, costume, make-up, lighting, sound.

Learners will be introduced to the work of production design practitioners. This may be by achieved in a number of ways but chiefly through the use of the Internet where the sites of individual practitioners and professional associations may be consulted, (see Resources). Attendance at productions and direct contact with small-scale local companies or freelance practitioners is an invaluable source of information. From this research learners will begin to gain an understanding of how practitioners work and the skills they must acquire.

Based upon this understanding learners should be able to identify the knowledge and skills they may already possess as well as what additional faculties they need to attain or develop in order to become an effective production designer. It will be appreciated that this process is not confined to technical production method alone but will encompass essential processes such as assessment of the creative brief and the ability to identify appropriate tools and materials.

Learners should also be familiar with basic safe working practices and in particular how these apply within the production context. There are many resources available but the HSE website is a reliable first port of call (see Resources).

Be able to realise design ideas

Being concerned essentially with the production process it is likely that this phase of study will be a practical one. Learners should be supported in a gradual progression involving selection of design processes, assessment of the implications of the choices made, and practical trial and error. It may prove useful for learners to conduct a SWOT analysis of their current skills base to determine their competence to embark on the project. Teachers should give feedback as each stage in the design process is completed and learners should be given guidance on how each stage of the process enables the one which follows. Learners should maintain a way of working that reflects professional methodology as closely as is practicable; how this is undertaken will of course be dependant largely upon the design discipline under investigation.

At this level it is not expected that learners will achieve 'professional' results. What is important is that they have endeavoured to adopt Professional Practice and used industry standard conventions for presenting and using plans. It will be useful at this stage for learners to review their practical achievement in the context of its being 'fit for purpose' i.e. Does it fulfil the brief? And, Does it do the job it is designed to do? Teachers would be advised to facilitate this within the context of a review of production criteria studied earlier in the process, perhaps revisiting examples which learners have experienced first hand and which they have recognised as 'successful' production design. A check list of what makes a piece of design 'successful' would prove a useful comparator against which learners may evaluate their own work.

Understand own design production work

It is important that learners are able to explain their design decisions and to justify them in terms of the design brief. It would be helpful for learners to refer back to material studied in Learning Outcome 1 when they investigated current practitioners. They should be encouraged to identify key aspects of the design decision making process and to highlight these in their own design. The plan should aspire to achieving professional results so that drawings or plans are produced to a high standard and that annotations are clearly linked or tagged to specific design features or influencing factors. It will be helpful to encourage learners to critically assess their practice in terms not only of all the relevant criteria described above but also in terms of how what they do contributes to technical effectiveness. The plan may be on paper or in electronic format.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Note on assessment evidence.

At this level is not expected that the learner will produce a full-scale production artefact/system/construction/outcome for use in performance. It may be helpful if all the evidence for the following is collected together as part of a Design Portfolio. It is important however that the portfolio, particularly in the aspect of technical process, be presented as a professional working document. Learners should be discouraged from taking a 'scrapbook approach' even where preliminary sketches are included as part of the portfolio; these should be organised, annotated and presented in a professional manner. It may help to consider the portfolio as a design tool that may be passed on to others and from which others may produce production outcomes.

NB. Generic centre-produced templates should be used for learner guidance only. Each learner is expected to produce work that is individual and demonstrates personal engagement with the resources accessed.

Assessment and Grading Criteria **P1**

Learners should produce a dossier on or site survey of TWO contrasting venues describing the characteristics listed in the teaching content for Learning Outcome 1.

Assessment and Grading Criteria **M1**

Learners should review one performance at a venue, focussing on how the venue characteristics have influenced aspects of design. The explanation could refer to

- type of venue
- performance space
- stage configuration
- type of performance
- structures
- systems
- sightlines
- acoustics
- health and safety

Assessment and Grading Criteria **P2**

Based on a designer of their choice learners should produce a designer 'profile'. This should include:

- reproductions of selected designs by the chosen designer
- identification of the key stylistic 'fingerprints' of the designer's work e.g. what materials and methods are favoured, typical design features, etc.
- annotated sketches, and/or photographs which explore typical design details representative of the designer's style and methodology

Assessment and Grading Criteria **P3**

At this level it is the process that is the focus of the assessment. It is not expected nor is it desirable for learners to take on overly complex concepts or projects. It is expected that teachers will issue learners with a design brief which will take in to account a specified venue and production/performance context. It would be helpful if each recorded stage of the process is recorded in such a way that, taken consecutively, each stage contributes to the Design Portfolio. The Portfolio should aspire to a high standard of presentation

- Learners should produce evidence of the developmental stages of a chosen design project through sketches, drawings, models, photographs, and samples, patterns etc. The evidence should include detail where appropriate, including measurement of scale and an estimated cost.

Assessment and Grading Criteria **M2**

In responding to the design brief learners must identify specific design challenges posed by the venue, context, materials and method.

Assessment and Grading Criteria **D1**

In responding to the design brief learners must formulate strategies to meet specific design challenges posed by the venue, context, materials and method.

Assessment and Grading Criteria **P4**

Learners could produce:

a finished plan(s) or drawing(s) either on paper or in electronic format comprehensively annotated to explain the following:

- Influencing factors from the performance/production context as specified by the brief, nature of the specified venue etc.
- Reasons for the choices made e.g. production style, materials, technical expediency, aesthetics, budget

Assessment and Grading Criteria **M3**

Comprehensively review, analyse and evaluate the effectiveness of the response to the design brief in the context of 'fit for purpose' making realistic and workable recommendations for refinements to the design process.

Present a detailed consideration of different approaches considering viable alternative methods and materials.

RESOURCES

<http://www.theatredesign.org.uk>

<http://www.hse.gov.uk/entertainment/theatre-tv/index.htm>

<http://www.ald.org.uk/>

http://www.dmoz.org/Arts/Performing_Arts/Theatre/Stagecraft/Set_Design/Designers/

<http://costumedesignersguild.com/>

<http://www.associationofsounddesigners.com/>

<http://www.onetonline.org/link/summary/39-5091.00>

LINKS TO NOS

Suite	Ref	National Occupational Standard
Design	CCSDES5	Follow a design process
	CCSDES18	Interpret the design brief and follow the design process
	CCSDES20	Research design concept
	CCSDES38	Manage design realisation



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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