
Pearson BTEC Levels 4 and 5 Higher Nationals specification in Performing Arts

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Unit 1: Acting for Camera

Unit code: F/601/7376

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop and practice the acting skills necessary to act for camera.

● Unit abstract

Acting for camera is a significant area of work for the professional actor. The digital age has brought with it more opportunities for actors to work on products for television, film, DVD and the multimedia industry. Whilst the techniques required for camera acting have something in common with those required for live theatre, the recorded medium makes particular and different demands on the performer.

This unit provides the context for learners to understand how to approach a role in front of the camera and how to develop the discipline to be ready on cue. Learners will be introduced to the specific technical and creative demands made of the performer when working on a film/ television/digital video/multimedia production. Learners will develop an understanding of the professional processes involved in producing work for a film/television/digital video/multimedia production in as much as they affect the working practices of the actor.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand how film and television processes affect performance to camera
- 2 Be able to use camera acting techniques
- 3 Be able to take part in the performance of rehearsed material to camera
- 4 Be able to evaluate the effectiveness of the process and performance.

Unit content

1 Understand how film and television processes affect performance to camera

Formats and styles: eg live reporting, linking, reading, interviewing, recording on location, recording in studio, drama, advertisement, documentary, corporate/commissioned video, soap opera, 'block busters', comedy, DVD and multimedia products

Production personnel: knowing the roles and responsibilities of the production and technical team; working with different production personnel eg studio and floor management, lighting and camera operators, props, wardrobe, makeup, special effects

Production processes: storyboarding; script reading and screenplay; screen tests; rehearsal schedules and calls; levels and balances; cueing; talkback; mixing; dubbing; editing and post-production; health and safety factors

2 Be able to use camera acting techniques

Skills: eg vocal expression and scale, physical expression and scale, focus, characterisation, interaction with other performers, pace and timing, rhythm and energy, use of imagination with non-existent props, scenery, actors

Techniques: eg playing a range of shots, retakes, hitting marks, body language and facial expression, control of business in short takes, working out of sequence, teleprompter, speed learning, use of actor's working log

3 Be able to take part in the performance of rehearsed material to camera

Application of skills and techniques: eg consistency of playing, characterisation, appropriate use of voice, appropriate use of body and gesture, relationship with other performers, relationship with camera, expressive codes and conventions, expressive range and variety, learning lines and cues, performing on and off camera for the benefit of others

Criticism and direction: eg participation, openness, experimentation, flexibility, sensitivity, responsibility, professional attitude to preparing and presenting the work, responding to direction, use of props, costumes, preparedness to change dialogue and approach

4 Be able to evaluate the effectiveness of the process and performance

Critical vocabulary: analysis of self and others in process and as seen on screen (rushes); identification of skills and techniques for development; appreciation of the contribution of others; using critical vocabulary; analysing feedback; comparing different versions of the recorded performance

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand how film and television processes affect performance to camera	1.1 discuss formats, styles and conventions used in film, television and digital video products 1.2 explain the roles and responsibilities of key production personnel 1.3 analyse production processes that affect performance to camera
LO2 Be able to use camera acting techniques	2.1 rehearse material to be captured by camera(s) 2.2 demonstrate the use of camera acting techniques
LO3 Be able to take part in the performance of rehearsed material to camera	3.1 apply acting skills in performance work to camera 3.2 respond to directorial and technical instructions
LO4 Be able to evaluate the effectiveness of the process and performance	4.1 evaluate and document the acting process 4.2 evaluate the effectiveness of the recorded performance and produce strategies for improvement.

Guidance

Links

This unit has links with:

- *Unit 2: Acting for Microphone*
- *Unit 41: Movement for the Actor*
- *Unit 68: Theatre Directing*
- *Unit 73: Voice and Speech Development and Practice*
- *Unit 72: Vocal Method in Context*
- *Unit 77: Writing for Performance.*

Essential requirements

Learners will need to develop their skills within the context of working with a film or DVD production unit and therefore will need access to facilities used in film/television/digital video/multimedia production.

Unit 2: Acting for Microphone

Unit code: R/601/7379

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop and practice the acting skills necessary to act for microphone.

● Unit abstract

Acting for microphone can give performers opportunities to exploit their vocal skills. Learners will be introduced to the specific technical and creative demands of performing in a radio/audio context. They will develop an understanding of the professional processes involved in producing work for radio/audio recording inasmuch as they affect the working practices of the actor.

Acting for microphone can include working on plays written for radio, voiceover work, voicing animated characters in films and digital games and reading audio books. Equally it can involve interviewing, news reading or presenting different types of programmes. The focus of the unit is on how actors can apply their vocal techniques and characteristics through the recorded audio medium to communicate to an audience.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand how radio broadcasting and audio recording processes affect performance to microphone
- 2 Be able to use microphone acting techniques in rehearsal
- 3 Be able to perform rehearsed material to microphone
- 4 Be able to analyse the effectiveness of audio performances.

Unit content

1 Understand how radio broadcasting and audio recording processes affect performance to microphone

Formats: eg drama, advertisement, documentary, live reporting, linking, reading, interviewing, voice over, audio books, voicing animated characters, dubbing; recording on location, recording in studio

Production personnel: production team roles and responsibilities; working with producer, sound engineers, sound technicians, sound effects engineers

Production processes: eg script reading, voice tests, rehearsal schedules and calls, levels and balances, cueing, talkback, recording and broadcast formats, mixing, editing and post-production, health and safety factors

2 Be able to use microphone acting techniques in rehearsal

Skills: vocal expression and scale; enunciation; use of accents; tonal range; characterisation; interaction with other performers; pace and timing; rhythm and energy

Techniques: eg breathing, control of sibilants and plosives, control of levels and range, synchronisation, working with a script, speed learning, matching different takes, maintaining continuity of vocal character between takes, use of imagination to react to sound effects and other pre-recorded elements

3 Be able to perform rehearsed material to microphone

Application of skills and techniques: eg establishing the tone and mood through the voice, consistency of playing a role, characterisation, playing and alternating different roles/characters with the voice, appropriate use of voice, relationship with other performers, communicating emotions and expressions appropriate to the situation and circumstances, use of timing

Criticism and direction: eg participation, openness, experimentation, flexibility, sensitivity, responsibility, professional attitude to preparing and presenting the work, responding to direction, responding to changes as they occur

4 Be able to analyse the effectiveness of audio performances

Critique: analysing and recognising the techniques and skills used by different audio performers; comparing and contrasting the vocal and microphone acting qualities of different audio performers

Critical vocabulary: analysis of self and others in the preparation and recording process; identification of skills and techniques for development; appreciation of the contribution of others; using critical vocabulary; analysing feedback; comparing different recorded 'takes'

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand how radio broadcasting and audio recording processes affect performance to microphone	1.1 discuss formats and types of radio broadcasting and audio recording work 1.2 explain the roles and responsibilities of audio production personnel 1.3 analyse production processes that affect audio recording work
LO2 Be able to use microphone acting techniques in rehearsal	2.1 rehearse material to be recorded using microphones 2.2 respond to instructions by the producer and recording team
LO3 Be able to perform rehearsed material to microphone	3.1 use microphone techniques in recorded live performance 3.2 deploy audio specific acting techniques in performance 3.3 show creative use of the recorded format through participation and experimentation
LO4 Be able to analyse the effectiveness of audio performances	4.1 evaluate own performance and contribution to a production for the medium of recorded sound and produce strategies for improvement 4.2 produce a critique of contrasting audio recordings.

Guidance

Links

This unit has links with:

- *Unit 1: Acting for Camera*
- *Unit 41: Movement for the Actor*
- *Unit 68: Theatre Directing*
- *Unit 72: Vocal Method in Context*
- *Unit 73: Voice and Speech Development and Practice*
- *Unit 77: Writing for Performance.*

Essential requirements

Learners will need access to a professional level audio recording suite and the opportunity to work with sound engineers, technicians and a producer. Learners will need basic audio recording and playback facilities and a wide range of exemplar material.

Unit 3: Acting for Musical Theatre

Unit code: L/601/7381

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to examine the ways in which acting techniques and styles need to be adapted and developed to meet the requirements of performing in a musical theatre work.

● Unit abstract

Acting in a musical theatre work requires a performer to adapt their acting skills and techniques to match the requirements of this particular medium. Acting in musical theatre requires the use of voice but there is the special condition that the means of expression will be through singing as well as or instead of the spoken word. Acting words which are set to music requires a particular skillset and attention has to be paid to the timeframe of the music which is dictated by tempo and rhythm. Movement skills need to be adapted to meet choreographic requirements and a high level of precision is needed to match the timing of the music.

There is the added dimension in a musical theatre work that the music will convey additional meaning about a character, role or situation and a musical theatre actor has to be able to respond to the characteristics, mood and style inherent in the musical composition. The same elements of research, exercise, improvisation, rehearsal techniques and preparation for performance that apply to dramatic works apply to a musical theatre work. Equally, there is the important awareness that musical theatre is a collaborative process and that the musical theatre performer needs to be able to respond to the differing demands of the choreographer, the director and the musical director.

For the purpose of this unit the term '*musical theatre*' is used to refer to any performance work that has a significant requirement for the use of music.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the acting requirements in a musical theatre work
- 2 Be able to prepare for a role in a musical theatre work
- 3 Be able to act in a musical theatre work
- 4 Be able to evaluate the effectiveness of a musical theatre acting role.

Unit content

1 Understand the acting requirements in a musical theatre work

Analysis: breakdown of role requirements eg units of action, through line of action, characterisation; balance of dialogue and non-dialogue scenes; function of dialogue and songs; balance of singing, acting and dancing; styles of acting required eg naturalistic, non-naturalistic, 'showbiz', comic, emotional, larger than life; finding 'the voice' for the role eg use of accent, vocal mannerisms; finding physical characteristics for the role eg stance, use of gestures, handling objects, placing the weight, use of looks, habitual movements

2 Be able to prepare for a role in a musical theatre work

Research: contextual understanding of the role eg historical, social; understanding 'the life' of the character/role or reference points; imaginative work on the role; practical research from observation; research from secondary sources eg documents, pictures, recordings

Rehearsal: interpreting the role; exploring and finding the meaning of the text; applying skills to the role eg vocal, physical, singing, movement; using props; learning lines, musical content and moves; professional behaviour eg timeliness, concentration, maintaining focus, contributing ideas, listening to others, attention to detail; practising rehearsed material

3 Be able to act in a musical theatre work

Role: application of skills relevant to the role or roles eg use of voice, movement, acting, singing, dancing; conveying a meaningful interpretation of the role

Performance: communication skills eg to the audience, to the other performers, with the conductor; technical skills eg timing, use of space, handling props, tuning; artistic skills eg stage presence, physical and vocal control, musicality, imaginative qualities of the performance, convincing portrayal of role

4 Be able to evaluate the effectiveness of a musical theatre acting role

Reflection: development of self-awareness; matching intentions to outcomes; recognising strengths and areas for improvement; appreciation of the contribution of others; using critical vocabulary; analysing feedback; comparing different interpretations/performances of a role

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the acting requirements in a musical theatre work	1.1 analyse the content and context of musical theatre work 1.2 explain the acting requirements of a musical theatre role
LO2 Be able to prepare for a role in a musical theatre work	2.1 carry out research activities in the development of a musical theatre role for performance 2.2 select and implement appropriate rehearsal techniques 2.3 select appropriate acting skills to meet the requirements of a musical theatre role
LO3 Be able to act in a musical theatre work	3.1 create a substantial role in a musical theatre work 3.2 communicate an effective and meaningful interpretation of a musical theatre role 3.3 apply appropriate acting skills to the performance of a musical theatre work
LO4 Be able to evaluate the effectiveness of a musical theatre acting role	4.1 evaluate the effectiveness of the musical theatre performances 4.2 use effective and constructive language to suggest strategies for the improvement of musical theatre performances.

Guidance

Links

This unit has links with:

- *Unit 9: Choreography of Group Performance*
- *Unit 11: Classical Ballet Background and Technique*
- *Unit 12: Classical Ballet Development and Analysis*
- *Unit 13: Commercial Dance*
- *Unit 14: Contemporary Dance Techniques*
- *Unit 15: Contemporary Dance Techniques and Performance*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community.*

Essential requirements

Learners will need access to rehearsal and performance space and the libretti and scores for musical theatre works.

Learners should also have access to either live musical performance work or performances on DVD for comparison purposes.

Unit 4: Acting with Masks

Unit code: R/601/7382

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop the acting skills needed to work effectively with different types of theatrical mask.

● Unit abstract

This unit will enable learners to acquire a knowledge and awareness of how and why masks work as they do. It treats the mask as a valuable expressive tool, whose effectiveness in performance can be developed and realised along with the actor's other transformational instruments of voice and body.

Mask work is valuable to the modern day performer as it not only gives them the opportunity to focus on their physicality but can also enable them to strip back elements of their personality to explore a neutral state. There is no requirement for learners to construct the masks they use, although it is clearly possible and permissible for them to do so.

This unit may be taken with no previous experience of mask work; if learners do have previous experience they should be encouraged to develop more advanced techniques or to explore different styles of mask. Learners will not focus solely on one type of mask but will have the opportunity to explore a range of mask styles be it Commedia dell'arte, neutral or trestle.

Learners will be encouraged to create devised pieces of mask theatre as well as visiting mask theatre performances. They will also immerse themselves in the long history of mask theatre and including its origins in Greek theatre, Roman amphitheatres and Commedia dell'arte and move on to modern interpretation in the present day as part of a total theatre experience.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the origins and nature of the mask as a performance instrument
- 2 Be able to develop mask performance techniques in practical workshops and rehearsals
- 3 Be able to perform rehearsed pieces of mask theatre
- 4 Be able to evaluate rehearsed and performed material for mask.

Unit content

1 Understand the origins and nature of the mask as a performance instrument

Origins: eg ritual and religious rite, possession, ceremony, carnival, trance, primitive cultures, Greek theatre, Roman theatre, Noh theatre, Balinese mask, Kabuki, Commedia dell'arte, masquerade, social mask, contemporary applications

Types and properties: eg ceremonial, chorus, tragic and comic, full face, helmet, half face, partial, animal

Materials: eg skin and hide, feather and fur, wood, leather, cloth, paper and card, papier mâché, clay, plaster, elastic, latex, fibreglass, wire, plastic

2 Be able to develop mask performance techniques in practical workshops and rehearsals

Key principles: inherent properties of a mask; levels of naivety and sophistication; how to take on and take off a mask; the actor's relationship with the mask; developing and extending character in mask; playing to an audience; developing movement; sound/text and rehearsal strategies for working with masks

Preparatory work: emotional expression; use of body; stock character types; use of sound/text; the naïve actor

Exploratory work: stimulating and animating the mask; creating and developing mask performance pieces eg introductions, encounters, improvisations, scenarios and routines, physical extension of the mask, work with music, work with props, work with hats and costume, modes of communication, developing dialogue, vocal techniques

3 Be able to perform rehearsed pieces of mask theatre

Creation and performance: eg use of structure, stimuli, through line, plot, character, body, use of voice, transformation, interaction and relationship, timing, expressive range and variety, communication with audience, clocking, interacting with other masks, interacting with actors, audience response, audience interaction

4 Be able to evaluate rehearsed and performed material for mask

Evaluation: eg analysis of self and ensemble in mask work, audience response, awareness of feedback, strategies for growth, identification of skills and techniques for development, personal expertise and skills, analysis, learning needs, implementation

Working logbook: eg personal evaluation, group evaluation, feedback, skills and techniques gained/developed, professional versus personal standards

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the origins and nature of the mask as a performance instrument	1.1 evaluate the origins and nature of mask theatre 1.2 analyse different types and properties of mask 1.3 compare and evaluate different materials that can be used in mask making
LO2 Be able to develop mask performance techniques in practical workshops and rehearsals	2.1 demonstrate a practical awareness of the key principles of acting with masks 2.2 prepare work with masks, making and defining their performance potential 2.3 explore the creative and expressive potential of masks in workshops and rehearsals
LO3 Be able to perform rehearsed pieces of mask theatre	3.1 create structured performance piece(s) for mask 3.2 present performances of rehearsed material for mask 3.3 extend acting techniques to incorporate the potential of mask acting during creation and performance
LO4 Be able to evaluate rehearsed and performed material for mask	4.1 record findings/practical experiences that have facilitated the mask-acting process 4.2 evaluate the effectiveness of performance with masks and produce strategies for improvement 4.3 assess rehearsals and workshops for personal improvement of mask-acting technique 4.4 critically assess masks against the intended expressive aim.

Guidance

Links

This unit has links with:

- *Unit 10: Classical Acting*
- *Unit 25: Dance for Musical Theatre*
- *Unit 29: Devising Performance*
- *Unit 41: Movement for the Actor*
- *Unit 42: Musical Theatre Performance*
- *Unit 43: Naturalistic Acting*
- *Unit 49: Physical Theatre Performance*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 59: Singing for Musical Theatre*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 68: Theatre Directing*
- *Unit 72: Vocal Method in Context*
- *Unit 73: Voice and Speech Development and Practice.*

Unit 5: Alternative Approaches to Acting

Unit code: K/601/7372

Level: 5

Credit value: 15

● Aim

The aim of this unit is to explore alternative approaches to acting (ie approaches other than those based on the principles of naturalism).

● Unit abstract

Alternative approaches to acting may be interpreted broadly and include any approach that seeks to present texts and role development drawing on a wide range of styles, techniques and physical vocabularies.

Although the presumption of acting training in western culture is a Stanislavskian one, predicated on notions of emotional truth and belief inherent in naturalism and realism, there is a huge range of acting techniques that run counter to this hegemony. In fact as soon as naturalism became established practitioners began to explore alternatives to it and this exploration continues, sometimes drawing on earlier forms but more often synthesising and sampling from other traditions, art forms and cultures. This unit will enable learners to analyse this range. One obvious place to start is epic theatre and this is included in the demands of the unit. However to move on learners will need to examine other methods that have increasing resonance in contemporary theatre and include styles and practices that have an emphasis on the wide diversity of physical or external approaches. Learners should also be given opportunities to study non-western ideas on the nature of performance and acting.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the context of the rise of naturalism and the alternatives to it
- 2 Understand the approaches, methods and forms of acting alternatives
- 3 Be able to take part in a performance that involves a specified acting alternative
- 4 Be able to evaluate and document process and performance.

Unit content

1 Understand the context of the rise of naturalism and the alternatives to it

Historical: how naturalistic acting techniques evolved eg Stanislavski, Meyerhold and their studios; symbolism; expressionism and political theatres; the emergence of epic; eastern traditions

Contemporary context: practitioners and companies exploring non-naturalistic techniques eg Trestle, Told by an Idiot, Complicite, Forced Entertainment, Punchdrunk, Improbable Theatre, The Wrestling School, in-yer-face theatre

2 Understand the approaches, methods and forms of acting alternatives

Styles and genres: non-naturalistic acting eg choreographic, mimetic, comedic, political, circus, Kabuki, Noh, performance art, epic, restoration, melodrama, dance theatre

Practitioners: eg Brecht, Artaud, Piscator, Fo, Boal and 'spect-actors', Pina Bausch, Habib Tanvir, Julie Taymor, Robert Lepage, Anne Bogart, Yukio Ninagawa

3 Be able to take part in a performance that involves a specified acting alternative

Embodiment of acting style: commitment to choice; understanding in practice of style and genre; physical articulation and understanding of attributes eg gestic acting techniques, playing of guillare, Kabuki characteristics

Physical expression: eg posture, gesture, dynamics, rhythm and energy, flexibility, use of space, range and variety, weight

Vocal expression: eg range and use of voice; tone, control, inflection, articulation and clarity, projection, flexibility, register, idiosyncrasy, dialect and accent, use of song

4 Be able to evaluate and document process and performance

Evaluation: eg analysis of self and ensemble in process and performance, audience response, awareness of feedback, strategies for growth, identification of skills and techniques for development, personal expertise and skills, reflection, learning needs, implementation

Documentation: appropriate forms of logging process and performance eg DVD recordings of rehearsals and performance, performer's log, annotated scripts

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the context of the rise of naturalism and the alternatives to it	1.1 explain the development of different acting techniques 1.2 explain differences between naturalistic acting and other techniques
LO2 Understand the approaches, methods and forms of acting alternatives	2.1 justify the practice inherent in acting alternatives 2.2 compare and contrast the techniques of practitioners 2.3 examine the way practitioners are influenced by historical, social and non-western contexts
LO3 Be able to take part in a performance that involves a specified acting alternative	3.1 use rehearsals and workshops to develop skills appropriate to defined practice 3.2 creatively experiment with styles of acting during rehearsals and workshops 3.3 apply learned techniques and skills to realise performance
LO4 Be able to evaluate and document process and performance	4.1 use techniques of analysis and evaluation during development, rehearsal and performance 4.2 use appropriate methods of documenting developmental and performance processes.

Guidance

Links

This unit has links with:

- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 41: Movement for the Actor*
- *Unit 43: Naturalistic Acting*
- *Unit 49: Physical Theatre Performance*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 72: Vocal Method in Context*
- *Unit 73: Voice and Speech Development and Practice.*

Essential requirements

Learners must have access to a performance venue and studio rehearsal space with related technical support.

Unit 6: Applied Contemporary Performance Practice

Unit code: H/601/7385

Level: 5

Credit value: 15

● Aim

The aim of this unit is for learners to explore current contemporary performance practice, considering and applying research, understanding of styles, conventions and performance conditions in developing a realised work.

● Unit abstract

This unit informs practice through underpinning research into contemporary and current developments in the realisation of a work. The practical and theoretical components of this unit will enable learners to demonstrate their ability to absorb material and develop a response that takes account of contemporary developments, genre, cultural, economic, political and social factors present in the making of performance work. This unit should be a practical and informed response to research.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the current developments in performance
- 2 Understand styles and conventions within performance
- 3 Be able to apply constraints placed on artists when developing work for performance industries
- 4 Be able to apply contemporary performance practice in a realised work.

Unit content

1 Understand the current developments in performance

Key developments: eg recent events affecting the performing arts, artistic movements, relationship between different chosen forms, evolution in the development of a performance

Factors and influences: factors eg cultural, social, political, economic; key influences in the development of the art form eg audience, equality and diversity, identity, the place of the artist in society, the influence of sponsors in the making of work

Practitioners: eg directors, performers, choreographers, designers, musicians

2 Understand styles and conventions within performance

Styles of performance and production: eg practical exploration of style, culture and idioms, companies, organisations, groups, artists, performers, producers, contemporary works in performance and production practice

Conventions used within performance: eg drama, theatre, dance, musical theatre, music performance, production

Performance proxemics: eg location, performance space, audience space, audience/performer relationships

3 Be able to apply constraints placed on artists when developing work for performance industries

Cultural conditions: eg local, regional, national, international culture

Social and political conditions: eg local, regional, national, international policy

Economic conditions: eg local, regional, national, international economics

4 Be able to apply contemporary performance practice in a realised work

Preparation process: eg elements, practice, styles, conventions, factors, influences, materials selected and used for performance

Communication with audience: eg through performance, workshop lecture demonstration, recording

Evaluation: eg meeting the brief, success of performance work, audience response, awareness of feedback

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the current developments in performance	1.1 evaluate key developments in current performance practice 1.2 assess the social and cultural influences in current performance practice 1.3 define the factors and influences affecting the planning of realised work
LO2 Understand styles and conventions within performance	2.1 assess changes in approach to contemporary performance practice 2.2 compare and contrast a range of styles, conventions and methods 2.3 evaluate the effect that a performance environment has on its production
LO3 Be able to apply constraints placed on artists when developing work for performance industries	3.1 demonstrate the impact of external factors on the preparation of work for performance 3.2 plan a work that illustrates and incorporates the application of current contemporary practice
LO4 Be able to apply contemporary performance practice in a realised work	4.1 create and present realised work that demonstrates elements of contemporary performance practice 4.2 evaluate the effectiveness of applying contemporary performance practice into realised work.

Guidance

Links

This unit has links with:

- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 41: Movement for the Actor*
- *Unit 43: Naturalistic Acting*
- *Unit 49: Physical Theatre Performance*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 72: Vocal Method in Context*
- *Unit 73: Voice and Speech Development and Practice.*

Essential requirements

This unit will require access to a good research archive. In addition learners must have access to relevant primary and secondary resource materials. The mixture of theory and practice indicates the need to locate the delivery of this unit in suitable and flexible spaces.

Employer engagement and vocational contexts

This unit gives an ideal context for engaging with a range of creative and cultural communities' directly through venues or through arts organisations, artists or support agencies. These can be located in the immediate community, locally, regionally, nationally or even internationally given the appropriate context. In addition, local universities, arts centres and training providers are good sources of information about further training, and can be useful venues for experiencing the live work of artists and companies. Other colleges, schools and education providers make good venues for learners' performances and workshops; centres should be encouraged to foster, engage, and make partnerships and links with such bodies. Work placements can provide a valuable source of primary research and develop and locate new, often less obvious, performance venues. Local authorities can often assist with possible alternative venues and partners eg regeneration schemes for underdeveloped sites in the locality.

Unit 7: Automated Lighting for Live Performance

Unit code: K/601/7386

Level: 5

Credit value: 15

● Aim

The aim of this unit is to develop learners' vocational skills in using automated lanterns, theatrical fixtures and their accessories.

● Unit abstract

Automated lighting has become an important aspect in the presentation of many kinds of live entertainment events. There is considerable scope for automated lighting to create striking visual images but this potential can easily be misjudged and features used inappropriately. Creating a lighting design using automated fixtures involves significant technical ability and programming complexity alongside an artistic sensibility.

This unit allows for the range of automated lighting equipment and its potential to be investigated. It promotes a hands-on approach to develop the necessary vocational skills in this area and gives learners the opportunity to develop programming skills through experimentation. The final learning outcome allows learners to create and perform their own lighting sequences using automated fixtures.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the range and potential of automated lighting equipment and accessories
- 2 Be able to plan and rig automated lighting equipment and accessories safely and securely
- 3 Be able to install and control automated lighting equipment
- 4 Be able to use automated lighting equipment to enhance performances and installations.

Unit content

1 Understand the range and potential of automated lighting equipment and accessories

Key technical features: manufacturers, range and types; moving mirror, moving head; software; media servers; optical systems; lenses; photometric data; accessories eg gobos, colour, effects, lamp type, colour temperature, beam size, shape and quality, cost

Artistic potential: to solve artistic need; to create a specific effect; in relation to text, script, movement content, music; in relation to the needs of the performance; advantages and disadvantages eg colour, noise, impact, style, pre-plotting using software such as Cast Lighting's WYSIWYG

2 Be able to plan and rig automated lighting equipment and accessories safely and securely

Documentation: rigging plots; scale plans; control and power distribution

Installation: installation schedules; storage; transportation; tools

Rigging: weight; size; positioning; manual handling; load calculations; access equipment; safety issues; risk assessment.

3 Be able to connect automated lighting equipment to a control desk

Rig plan: to scale; appropriate conventions

Power installation: power supplies and rating; distribution; protection; non-dim circuits; control and power cable distribution systems; connectors; types; length; splitters; mergers

Control installation and protocols: DMX; Ethernet; nodes; networks; planning distribution; address setting; attributes; patching; multiple DMX universes; line termination

Fault finding: power; control protocol; control desk software; resetting fixture

4 Be able to use automated lighting equipment to enhance performances and installations

Control automated fixtures: set up; pan/tilt; colour selection; gobo; rotation; prisms; focus and other fixture attributes

Plot: programming; show storage and retrieval; playback; scenes; presets; moves; editing; effects; MIDI control

Perform: show operation, communication and cueing; timing; light to sound synchronisation

Production documentation: eg equipment list, cue sheets, budget sheet, power supply calculations, rigging plot, scale plan

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the range and potential of automated lighting equipment and accessories	1.1 evaluate the features of automated lighting equipment 1.2 evaluate the artistic potential of automated lighting equipment
LO2 Be able to plan and rig automated lighting equipment and accessories safely and securely	2.1 design and justify automated lighting plans 2.2 manage the safe installation of automated lighting equipment 2.3 assess compliance to health and safety regulations when installing automated lighting
LO3 Be able to install and control automated lighting equipment	3.1 calculate power requirements for the installation of automated lighting equipment 3.2 use control protocols for automated lighting equipment 3.3 assess and rectify faults within automated lighting installations
LO4 Be able to use automated lighting equipment to enhance performances and installations	4.1 select and justify lighting attributes for creative effects 4.2 use programming functions to plot, record and modify cues 4.3 create lighting sequences to performance or installation requirements 4.4 produce and manage documentation appropriate to the needs of the production and venue.

Guidance

Links

This unit has links with:

- *Unit 30: Employability Skills*
- *Unit 36: Lighting Design for Live Performance*
- *Unit 37: Lighting Operation for Live Performance*
- *Unit 46: Performing Arts Rigging.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customers needs
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely
- HS2 Assessing risks (HSS6)
- HS3b Selecting and using safe systems for working at height (RC3)
- HS5 Controlling risks (ENTO HSS2)
- TP3.6a Contribute to the planning of sound requirements for a production (C2)
- TP3.6b Planning sound requirements for a production (C2)
- TP5.6 Sourcing sound equipment
- TP8.4 Setting up and checking sound equipment (C6)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP20.4b Supervising sound operation for a live performance in the theatre
- TP23.1 Maintaining buildings or equipment (C12)
- MTP2 Cleaning up own work area.

Essential requirements

Learners must have access to a theatre or studio space where lighting ideas can be tried out and tested. The space must have appropriate rigging positions, power supply and cabling. There must be appropriate access equipment for safe working at height eg Genie lift. There must also be appropriate stock of automated lighting equipment and connecting cables and appropriate control boards where the full range of individual attributes can be programmed.

This unit requires the support of specialist technical staff with automated lighting programming experience.

Employer engagement and vocational contexts

This unit is an ideal opportunity for learners to explore the full range of lighting equipment and techniques. Research should involve a range of manufacturers of lighting equipment for performance and learners should aim to see as many examples of live performance as possible.

Unit 8: Choreography of Group Performance

Unit code: L/601/7400

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to choreograph group dances by developing a choreographic voice through the study of professional choreographers and the exploration of personal choreographic ideas.

● Unit abstract

Choreographing for groups of dancers requires confidence, planning and an understanding of one's own developing choreographic voice. This voice is shaped by influences, both dance and non-dance related – for example, Busby Berkeley's manipulation of vast numbers of identically dressed dancers is influenced by his time in the military, endlessly drilling on the parade ground; Bronislava Nijinska's use of tableaux is influenced by the Constructivist art movement; and Lea Anderson's static, gestural content is developed from her early work being performed in pubs on tiny stages cluttered with music equipment. Dance-related influences are often more obvious as they are derived from a choreographer's contact with a style or choreographer – for example, Frederick Ashton's training in Cecchetti ballet, Robert Cohan's time spent with the Graham company, Richard Alston's study period at the Cunningham studios. By studying these influences and how they manifest themselves in group dances, learners can begin to recognise the influences that are shaping their own emerging style. Further investigation into the working methods of established choreographers and the choreographic structures and devices that they use will enable learners to find their own ways of generating and structuring ideas and inspiring dancers to participate in and contribute to their creative process.

The unit will culminate in the choreography of a group dance of at least five minutes' duration. This will allow learners the freedom to produce choreography in any style, from any stimulus and apply the knowledge gained to a unique work bearing the mark of a newly emerging choreographic voice.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the methods by which ideas for group compositions can be generated and explored
- 2 Be able to recognise and apply choreographic devices used to shape material into group dances
- 3 Understand the influences on the choreographic style of self and professional choreographers
- 4 Be able to choreograph a cohesive and complex group dance.

Unit content

1 Understand the methods by which ideas for group compositions can be generated and explored

Considerations for group work: eg appropriate stimuli, type of dance, numerical considerations, group shape and formations, placement in space, orchestration of numbers in space, visual design of group, space between dancers, relationship between dancers

Methods for generating and crafting material: eg directing of exploration, setting parameters for improvisation, task setting, applying conventions, communication and feedback from dancers, alternative methods of structuring such as chance, fragmentation, accumulation or disruption of logical sequence

2 Be able to recognise and apply choreographic devices used to shape material into group dances

Compositional structures for groups: motif canon; unison; complementary movement; repetition; variation and contrast; climax or highlights; proportion and balance; transition; logical development; unity

Dance form: eg binary, ternary, rondo and natural forms, narrative, abstract, chance

Intention and communication of ideas: eg symbolism, representation, storytelling, study, comic, pure dance, ritualistic

3 Understand the influences on the choreographic style of self and professional choreographers

Choreographic influences: eg training in different styles, dancing for particular choreographers, other fields of study such as architecture, film or geometry, personal interests, social or political factors

Professional choreographers of group dances: practitioners eg Petipa, Nijinsky, Doris Humphrey, Pina Bausch, Jiří Kylián, Paul Taylor, Siobhan Davies, Mark Morris, Philippe Decoufflé, David Bintley, Hofesh Schechter; a range of styles and genres eg historical periods and geographical locations

4 Be able to choreograph a cohesive and complex group dance

Planning the process: rehearsal schedule; time constraints; time management; project design; effective use of resources; music selection/composition/editing; lighting; costume; communication with dancers/technical team

Evaluating: analysing progress; identifying problems and solutions; future progression

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the methods by which ideas for group compositions can be generated and explored	1.1 evaluate the methods by which a range of professional choreographers generate and explore material for groups of dancers 1.2 evaluate a range of choreographic methods within own work for a group of dancers
LO2 Be able to recognise and apply choreographic devices used to shape material into group dances	2.1 analyse professional works for groups of dancers in different styles and genres 2.2 use a range of choreographic devices within own group composition
LO3 Understand the influences on the choreographic style of self and professional choreographers	3.1 assess the influences that have shaped the choreographic style of a range of professional choreographers 3.2 demonstrate the stylistic traits of professional choreographers with examples from their works 3.3 evaluate the influences on own choreographic style describing the impact of professional practitioners on own work
LO4 Be able to choreograph a cohesive and complex group dance	4.1 choreograph a cohesive and complex 5 minute dance piece for a group of performers 4.2 take responsibility for all aspects of the piece including devising, rehearsal and performance, and design and technical decisions 4.3 evaluate the development of the choreographic work and its performance.

Guidance

Links

This unit has links with:

- *Unit 9: Choreography for Solo Performance*
- *Unit 11: Classical Ballet Background and Technique*
- *Unit 12: Classical Ballet Development and Analysis*
- *Unit 13: Commercial Dance*
- *Unit 14: Contemporary Dance Techniques*
- *Unit 15: Contemporary Dance Techniques and performance*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community.*

Essential requirements

Learners will need a dance studio with sprung floor and mirrors, audio and video playback facilities and access to live or recorded professional works for group performers.

Employer engagement and vocational contexts

Learners will benefit from workshops and masterclasses by visiting professionals eg choreographers and performers. Visits to professional theatres to experience vocational setting and post performance talks with choreographers would also be useful.

Unit 9: Choreography for Solo Performance

Unit code: K/601/7419

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable the learner to choreograph solo material through the exploration of the shaping and structuring of material and the research of stimuli.

● Unit abstract

The key to successful choreography is innovation and invention. This unit will challenge learners to extend and broaden their choreographic vocabulary through detailed research and investigation of their stimuli. They will generate and explore the potential of movement material for themselves and another solo dancer and will use a range of choreographic devices to craft the material into cohesive finished pieces.

Throughout the unit learners will analyse solo choreography from professional repertoire (live and/or recorded) in order to understand differing choreographic styles, methods and structures. They will also evaluate the differences between choreographing for themselves and another dancer in order to maximise creative opportunities within the process, refine their work and begin to shape their own choreographic style.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to explore the processes involved in generating material for solo choreography
- 2 Be able to structure material into dance compositions for self and others
- 3 Understand the process of creating solo compositions for self and others
- 4 Understand professional works for the solo performer.

Unit content

1 **Be able to explore the processes involved in generating material for solo choreography**

Stimulus: eg thematic, auditory, written word, objects, sculpture, painting, abstract concepts, character, political and issue-based, colour, mood

Research into stimuli: method eg reading articles, watching documentaries, participation in an activity, interviews, visits to galleries or museums, surveys

Generating material: exploration; improvisation; task setting; recording

2 **Be able to structure material into dance compositions for self and others**

Compositional structures: motif; repetition; variation and contrast; climax or highlights; proportion and balance; transition; logical development; unity

Dance form: binary; ternary; rondo and natural forms; narrative; abstract; chance

Structuring: alternative approaches eg chance, fragmentation, accumulation, disruption of logical sequence

Ideas: intention and communication eg symbolism, representation, storytelling, study, comic, pure dance, ritualistic

3 **Understand the process of creating solo compositions for self and others**

Planning the process: rehearsal schedule; time constraints; time management; project design; effective use of resources; music selection/composition/editing; lighting; costume; communication with dancers/technical team

Evaluating: analysing progress; identifying problems and solutions; future progression

4 **Understand professional works for the solo performer**

Professional works: style and genre eg complete works, solo excerpts from ensemble works, contemporary, ballet, street, jazz, Indian

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to explore the processes involved in generating material for solo choreography	1.1 carry out research into different stimuli in order to produce original initial movement ideas 1.2 create innovative motif material for self and another performer
LO2 Be able to structure material into dance compositions for self and others	2.1 employ compositional structures and devices to shape material into a structured and cohesive form 2.2 realise choreographic intentions communicating ideas in complete solo dance works
LO3 Understand the process of creating solo compositions for self and others	3.1 evaluate the choreographic process from stimulus through to performance 3.2 compare and contrast the experience of creating for self and for another performer
LO4 Understand professional works for the solo performer	4.1 analyse a variety of solo dance works or solo passages from ensemble works from a range of styles and genres 4.2 critically assess the effectiveness of the work in relation to the choreographer's intention, perceived or actual.

Guidance

Links

This unit has links with:

- *Unit 8: Choreography of Group Performance*
- *Unit 11: Classical Ballet Background and Technique*
- *Unit 12: Classical Ballet Development and Analysis*
- *Unit 13: Commercial Dance*
- *Unit 14: Contemporary Dance Techniques*
- *Unit 15: Contemporary Dance Techniques and Performance*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community.*

Essential requirements

Learners will need a dance studio with sprung floor and mirrors, audio and video playback facilities and access to live or recorded professional works for solo performers.

Employer engagement and vocational contexts

Learners will benefit from workshops and masterclasses by visiting professionals eg choreographers and performers. Visits to professional theatres to experience vocational setting and post performance talks with choreographers would also be useful.

Unit 10: Classical Acting

Unit code: D/601/7420

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop an understanding of the context of classical texts and the ability to understand and put into practice acting techniques necessary for its performance.

● Unit abstract

'Classical' is a term with various definitions. For the purposes of this unit classical text is defined as any pre-twentieth century text of acknowledged merit. Learners will initially engage with selected texts on their own socio-historical terms and subsequently exploring the techniques necessary for performing them in a modern context. Usually this will involve learners in gaining the skills to engage with complex and unfamiliar language and with styles of writing which have no modern counterpart. Many of these skills will have a similar basis to those needed for engaging with 'non-classical' texts – the expressive use of the voice and body and the ability to engage with character and situation, for example – but work on classical texts will place additional demands on actors in both understanding texts and the conventions associated with them and with the techniques required to perform effectively in them on stage. It is important for learners to understand the original context of selected texts; this will require an understanding of the social, historical, political, economic and cultural contexts in which they were conceived and produced. The original performance conditions should also be understood. Learners will then need to engage in the debate about how these works relate to the modern world and how the texts can be presented effectively to an audience today. It is important that learners use the insights gained through their knowledge of the original context and performance conditions to come to an informed understanding of decisions about the presentation of the texts in a modern context.

Learners will explore the concept of performance style in relation to the selected classical texts. They will also extend their range of physical and vocal techniques to deal with the requirements of these texts. Learners will engage with and perform texts from at least two different historical periods. Performances need not be of whole texts, nor do performances need to be public, but appropriate costumes and props should be employed.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the relationship between classical text and its original context
- 2 Be able to apply appropriate preparation and rehearsal skills in working towards the performance of classical text
- 3 Be able to participate as an actor in the performance of classical text
- 4 Be able to evaluate own achievement in the preparation, rehearsal and performance of classical text.

Unit content

1 Understand the relationship between classical text and its original context

Contextual research: original social, historical, political, cultural and economic conditions; original performance conditions

2 Be able to apply appropriate preparation and rehearsal skills in working towards the performance of classical text

Preparation: study of text eg vocabulary, references, use of introductions and footnotes, dramatic conventions, form, structure, style

Rehearsal skills: development of appropriate vocal, physical and imaginative skills; exploration of and engagement with delivery of text eg forms of verse, heightened language, rhetoric, soliloquy

Professionalism: taking direction; working positively with others; rehearsal preparation; learning lines; commitment; punctuality

3 Be able to participate as an actor in the performance of classical text

Performance skills: vocal; physical; engagement with performance style; awareness; interaction; concentration

4 Be able to evaluate own achievement in the preparation, rehearsal and performance of classical text

Evaluation: analysis of own preparation; analysis of own development in rehearsal; analysis of own performance in the light of preparation and performance; use of appropriate critical vocabulary

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the relationship between classical text and its original context	1.1 explain the original social, historical, political, cultural and economic conditions associated with the texts 1.2 explain the original performance conditions associated with the texts
LO2 Be able to apply appropriate preparation and rehearsal skills in working towards the performance of classical text	2.1 demonstrate appropriate skills in the study of text in preparation for performance 2.2 demonstrate appropriate rehearsal skills
LO3 Be able to participate as an actor in the performance of classical text	3.1 demonstrate appropriate acting skills in the performance of classical text
LO4 Be able to evaluate own achievement in the preparation, rehearsal and performance of classical text	4.1 evaluate own preparation for performing in classical text 4.2 evaluate own rehearsal process in working towards performance of classical text 4.3 evaluate own performance in classical text.

Guidance

Links

This unit links with the following units:

- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 20: Creative Arts Research Skills*
- *Unit 28: Development of Acting Skills*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 41: Movement for the Actor*
- *Unit 43: Naturalistic Acting*
- *Unit 72: Vocal Method in Context*
- *Unit 73: Voice and Speech Development and Practice.*

Essential requirements

Learners will need access to rehearsal and performance space, a wide range of relevant pre-twentieth century texts and related research material, video/audio recording and playback facilities.

Unit 11: Classical Ballet Background and Technique

Unit code: M/601/7423

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop ballet technique and repertoire in the studio, where the focus will be on the barre and centre practice.

● Unit abstract

Learners will take regular technique classes as the backbone of the unit to explore the range and challenge associated with this dance style. The unit will be an introduction to the rigour associated with the professional ballet world and will underpin other units. The appreciation and mastery of the basic skills of ballet will undoubtedly be useful, often essential, to any dancers who are considering embarking on a career in dance, and this unit will provide the necessary disciplined approach required for that. The ballet class will be seen as the essential working arena in which to learn and develop skills and technique. The form and structure of class must be learned, as well as the specialised vocabulary through which steps and ideas are communicated.

The daily and/or weekly classes will encompass barre, centre practice and enchaînement. Learners will not be required to develop ballet for performance but will be expected to master a range of sequences that, over time, build towards a foundation for performance. The stylistic elements associated with ballet, of fluidity, precision, grace and often athleticism, will be approached gradually, through repetition and mastery of those exercises, steps, positions, directions and qualities used in individual sections of the class.

The unit requires learners to understand how classical ballet repertoire has developed. There must be opportunities to watch both live and recorded historical and contemporary ballets, to learn and master short ballet sequences and to analyse particular examples of the repertoire.

● Learning outcomes

On completion of this unit a learner should:

- 1 Know about anatomy and physiology in the context of classical ballet
- 2 Be able to demonstrate classical ballet technique
- 3 Be able to reproduce classical ballet enchaînements
- 4 Understand the development of classical ballet repertoire

Unit content

1 Know about anatomy and physiology in the context of classical ballet

Physiology: stamina; strength; flexibility; retention of turn-out; posture; centring; emplacement; classical body alignment; accurate foot positioning; pointe; demi-pointe; use of the head; ports de bras and hands

Body systems: musculo-skeletal system eg muscles, bones, joints; cardio-respiratory system eg heart, lungs, the mechanics of breathing

2 Be able to demonstrate classical ballet technique

Barre: warm-up and stretching exercises; plié (demi and grand); battement (tendu, glissé and fondu); rond de jambe (à terre and en l'air); développé; grand battement

Centre practice: adage; pirouette (en dehors and en dedans), single and double; arabesque and attitude (effacé, croisé, écarté); bourrées; pas de bourré piqué

Petit allegro: échappé; pas de chat; ballotté; sauté; assemblé; chassé

Grand allegro: petit and grand jeté; glissade; sissone; waltz turns

Execution: focus and projection; expression and dynamics; musicality; bodyline; clarity

Terminology: demonstration of the correct French terminology; names of steps, movements, directions, qualities

3 Be able to reproduce classical ballet enchaînements

Style: tutor-taught enchaînements and combinations to accompaniment/without accompaniment

Execution: focus and projection; expression and dynamics; control of energy; balance; breathing; timing; musicality

Technique: accuracy; clarity of classical alignment; emplacement; stylistic quality

4 Understand the development of classical ballet repertoire

Influences: eg historical periods and 'schools', French court, romantic ballet in Paris, London and Denmark, the influence of Italy and France on the Russian style, the English school

Historical practitioners: eg August Bournonville, Marius Petipa, Michel Fokine, Roland Petit, Ninette de Valois, Frederick Ashton, Kenneth MacMillan, George Balanchine, Jerome Robbins

Contemporary practitioners: eg Wayne McGregor, Matthew Bourne, Christopher Bruce, Robert North, William Forsythe, Jiří Kylián, Mats Ek

Illustration: written and verbal analysis eg historical, critical, contextual from live and recorded performance, presentation/workshop/demonstration

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Know about anatomy and physiology in the context of classical ballet	1.1 describe the structure of body systems in relation to classical ballet 1.2 describe the function of body systems in relation to classical ballet
LO2 Be able to demonstrate classical ballet technique	2.1 demonstrate classical ballet technique at the barre and in the centre 2.2 respond to direction via classical ballet terminology
LO3 Be able to reproduce classical ballet enchaînements	3.1 accurately perform classical ballet enchaînements 3.2 demonstrate the principles of execution and technique in ballet
LO4 Understand the development of classical ballet repertoire	4.1 discuss key moments in the development of classical ballet repertoire 4.2 illustrate the style and characteristics of a piece of classical ballet repertoire.

Guidance

Links

This unit has links with:

- *Unit 12: Classical Ballet Development and Analysis*
- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts.*

Essential requirements

Learners will need a heated dance studio, with a sprung wooden floor and mirrors.

Employer engagement and vocational contexts

The course would benefit from visiting professionals to deliver workshops and masterclasses eg choreographers, performers and directors. Visits to professional theatres to experience the vocational setting would allow study of repertoire in performance.

Unit 12: Classical Ballet Development and Analysis

Unit code: T/601/7424

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop classical ballet technique and skills through exploring key elements in class along with analysis and interpretation of ballet practitioners.

● Unit abstract

This unit gives dancers opportunities to explore elements of the classical ballet class and repertoire.

Technique development will be the starting point, with regular classes augmented by exploration of particular aspects, essential for professional ballet. Tutor-led classes will probe further into the style and techniques. Learners will develop their physical abilities, their stamina and fitness levels, their understanding of how the body works in ballet and the most effective ways of developing technique. Through class, learners will familiarise themselves with the full vocabulary used in this form and will learn to take and respond to direction. There will be a clear element in self-review and evaluation, essential for any dancer.

They will use their growing technique in the exploration of examples of the professional repertoire, focusing on a ballet role and the work of key practitioners. The role can be one of the learner's choosing and should reflect the level of technique of each dancer. Chosen practitioners might be choreographers, directors, ballet impresarios or ballet stars – practitioners whose work has had an impact on the world of classical ballet. Learners will explore techniques and styles used at key moments in ballet, such as the romantic period, the mid twentieth century, or the early twenty-first century. The end product of this research will be both the performance of a role and the practical illustration of the findings, through presentation, performance or both.

The unit gives dancers a window into the world of professional ballet dancers and an understanding of the development of ballet techniques. The range of ballet styles explored will help learners develop the skills needed for further ballet training, for audition for work in ballet theatre, dance on TV or film, musical theatre or opera ballet.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to use physical and interpretive classical ballet techniques
- 2 Be able to present a classical ballet role
- 3 Understand the influence of leading ballet practitioners on the development of the repertoire.

Unit content

1 Be able to use physical and interpretive classical ballet techniques

Classical ballet class: barre eg warm-up, the development of strength, flexibility, stamina; development of turn-out; posture; emplacement; foot positions; pointe and demi-pointe work; head; ports de bras; hands; classical body alignment

Centre practice: transference of skills from the barre eg balance, emplacement, adage, petit allegro, grand allegro, petit batterie, pirouettes, ports de bras, petit and grand jeté, use of head, use of épaulement; travelling, classical body alignment

Interpretation: vocabulary; response to choreography: response to music/accompaniment: stylistic quality; accurate reproduction of choreography; lyricism; spatial awareness; timing; focus and projection; expression and dynamics, emotional quality; bodyline; clarity

Review: accepting direction; response to evaluation by self and tutor; setting targets for further work

2 Be able to present a classical ballet role

Style: taught enchaînements eg utilising all aspects of technique class, allegro and adage, traditional and modern ballet

Repertoire: range of ballet roles eg taken from historical periods, movements, the work of choreographers, star roles

Rehearsal of the role: learning and reproducing; movement memory; physical and stylistic interpretation; repetition; taking direction

Performance: demonstration of a classical role eg reproduction from choreography or notation; interpretation of a classical role eg from tutor-led choreography, directly from professional repertoire, from video/film, from notation

3 Understand the influence of leading ballet practitioners on the development of the repertoire

Historical practitioners: eg August Bournonville, Marius Petipa, Michel Fokine, Roland Petit, Ninette de Valois, Frederick Ashton, Kenneth MacMillan, George Balanchine, Jerome Robbins

Contemporary practitioners: eg Wayne McGregor, Matthew Bourne, Christopher Bruce, Robert North, William Forsythe, Jiří Kilián, Mats Ek

Impresarios/company founders: eg Sergei Diaghilev, Marie Rambert, Ninette de Valois, Richard Alston

Illustration: eg practical demonstration, presentation/performance, workshop

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to use physical and interpretive classical ballet techniques	1.1 demonstrate classical ballet technique at the barre and in centre practice 1.2 interpret classical ballet choreography sensitively, demonstrating musicality 1.3 evaluate and improve own work
LO2 Be able to present a classical ballet role	2.1 demonstrate the stylistic qualities necessary to rehearse and develop a classical ballet role 2.2 demonstrate the stylistic qualities when performing a classical ballet role
LO3 Understand the influence of leading ballet practitioners on the development of the repertoire	3.1 analyse the influence and impact of leading ballet practitioners on the development of the classical repertoire 3.2 demonstrate signature skills and techniques of leading ballet practitioners 3.3 evaluate the integration of chosen practitioner's skills and techniques into own work.

Guidance

Links

This unit has links with:

- *Unit 11: Classical Ballet Background and Technique*
- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts.*

Essential requirements

Learners will need access to a heated dance studio, with a sprung wooden floor and mirrors.

Employer engagement and vocational contexts

The course would benefit from visiting professionals to deliver workshops and masterclasses, eg choreographers, performers and directors. Visits to professional theatres to experience the vocational setting would allow study of repertoire in performance.

Unit 13: Commercial Dance

Unit code: A/601/7425

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to use the skills of dance to develop and exploit commercial projects and avenues.

● Unit abstract

The vibrant, eye-catching and energetic nature of dance is often used to entice target groups to buy, or buy into, a product. TV commercials use dance to make the most mundane of products more appealing, music promoters use backing dancers in music videos to encourage the public to buy an artist's music, nightclubs use podium dancers to entice customers into the venues, holiday resorts will provide dance entertainment to enhance client experiences, even the opening of a high street bank has been known to attract new customers by placing dancers outside as part of a launch event. This is primarily the function of what is known as commercial dance.

The unit requires an audit of the arenas and platforms that use dance in this way and a discussion of the wide range of styles and genres that can be used. The current popularity of street and jazz dance styles make them prevalent within commercial dance. However, the style of dance used is very often determined by the product or event and can therefore encompass all genres and styles of dance from contemporary to ballet to Morris dancing to Bollywood and, more often than not, a client will be creating the brief for the choreographer to work to. For this reason a commercial dancer and/or choreographer must be versatile and adaptable and the unit requires the learner to be able to present a range of dance styles that may be used for commercial purposes. Opportunities for commercial dance must be generated to allow for two contrasting presentations. This could be the choreography and performance of, for example, a music video, a TV commercial, a fashion show or a launch event just as long as the dance content is enhancing or promoting the product.

The unit also encourages an understanding of the career opportunities and pathways as the learner is required to investigate the dance schools and colleges, agencies and companies associated with commercial dance, forging links that may be used in the future.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the range of uses for dance as a commercial form
- 2 Understand the nature of employment within commercial dance
- 3 Be able to present a range of dance styles appropriate to commercial dance
- 4 Be able to present effective pieces of commercial dance.

Unit content

1 Understand the range of uses for dance as a commercial form

Commercial venues and opportunities: eg holiday resorts, pop music videos, TV commercials, promotion events, nightclubs, trade exhibitions, TV idents, cruise ships

Range of styles: eg street dance, line dancing, jazz, tap, ballet, contemporary, physical theatre, Bollywood, ballroom, social dance, hip hop, Irish

2 Understand the nature of employment within commercial dance

Training and employment: eg vocational dance schools/colleges, agencies, holiday companies

Practitioners: eg dancers, choreographers, agents, promoters, film makers

Presentation of findings: eg interview, guest speaker, promotional brochure, essay

3 Be able to present a range of dance styles appropriate to commercial dance

Key features of dance styles: eg classical hand gestures in Bollywood, isolations in jazz, floorwork in hip hop

Dance combinations: repertoire from adverts or visiting professionals, tutor taught sequences, learner devised

Performance skills: focus; projection; communication; spatial awareness; group awareness; musicality

4 Be able to present effective pieces of commercial dance

Effectiveness: eg selecting the most appropriate style and mode of presentation for the event or product, ability to perform in the appropriate style for the client

Suitability for purpose: eg time constraints of a TV advertisement, product placement, costume constraints for promotion work, imposed brief for music video

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:		Assessment criteria for pass The learner can:	
1	Understand the range of uses for dance as a commercial form	1.1	explain the appeal of dance from a commercial perspective
		1.2	justify the styles used in commercial dance
2	Understand the nature of employment within commercial dance	2.1	assess training and career opportunities for commercial dance
		2.2	explain the link between agencies, companies and professional work in commercial dance
		2.3	critically assess the contribution to commercial dance of current practitioners
3	Be able to present a range of dance styles appropriate to commercial dance	3.1	demonstrate the key features of at least two styles of dance used in commercial dance
		3.2	reproduce dance combinations
		3.3	demonstrate an appropriate level of performance skills
4	Be able to present effective pieces of commercial dance	4.1	create and perform contrasting material appropriate for commercial uses
		4.2	evaluate the commercial suitability of choreographed pieces
		4.3	evaluate the effectiveness of performed commercial dance.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project*
- *Unit 62: Social Dance Forms.*

Essential requirements

Learners will need a dance studio with sprung floor, mirrors and audio and video playback facilities.

Access to the internet is essential. Textbooks and DVDs concerning specific styles of dance must be available.

Employer engagement and vocational contexts

It is envisaged that learners will forge links with industry professionals for the research tasks and develop their own career opportunities as a result. The commission tasks should be for real events wherever possible, either within the centre or, preferably, within the wider community.

Unit 14: Contemporary Dance Techniques

Unit code: F/601/7426

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to gain knowledge and understanding of contemporary dance and proficiently perform different dance techniques and styles.

● Unit abstract

Through practical classwork this unit enables learners to gain an understanding of the development of contemporary dance and focus on at least two different contemporary dance techniques. The technique classes will allow learners to build upon physical and performance skills, to take responsibility for their own development and self-evaluate their performance.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the development of contemporary dance
- 2 Be able to develop contemporary dance technique
- 3 Be able to perform selected contemporary dance styles
- 4 Be able to evaluate own training and performance.

Unit content

1 Understand the development of contemporary dance

Influences: tracing the development of contemporary dance; American 'modern' dance eg Duncan, Denishaw, Graham, Humphrey; 'post-modern' eg Cunningham, Limon, Paxton

2 Be able to develop contemporary dance technique

Taught phrases: floor exercises; use of spine; foot exercises; transference of weight; swinging; turning; falling; travelling; elevation

Physical skills: alignment; flexibility; coordination; accuracy; core strength; fluency; extension; action combined with dynamic, rhythmic and spatial patterning

Techniques: release; practitioners eg Graham, Humphrey, Limon, Cunningham

3 Be able to perform selected contemporary dance styles

Performance: focus; projection; expression; stylistic quality; dynamics; musicality; clarity

4 Be able to evaluate own training and performance

Evaluation: personal review; self-assessment; progress checking; written and verbal analysis of own technical development and performance

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the development of contemporary dance	1.1 analyse the significant moments in the development of contemporary dance 1.2 assess the essential features of contemporary dance styles
LO2 Be able to develop contemporary dance technique	2.1 use dance techniques in selected taught phrases 2.2 show physical skills in reproducing dance combinations 2.3 demonstrate dance techniques of named practitioners
LO3 Be able to perform selected contemporary dance styles	3.1 demonstrate appropriate stylistic qualities for the contemporary dance style/s 3.2 demonstrate appropriate interpretative skills for the contemporary dance style/s
LO4 Be able to evaluate own training and performance	4.1 improve own technique responding to direction and feedback 4.2 use evaluation techniques to identify areas for improvement and development.

Guidance

Links

This unit has links with:

- *Unit 13: Commercial Dance*
- *Unit 15: Contemporary Dance Techniques and Performance*
- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

Learners will need a dance studio with sprung floor, mirrors, audio and video playback facilities, and access to live or recorded contemporary dance performances.

Unit 15: Contemporary Dance Techniques and Performance

Unit code: L/601/7428

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to further develop their technique, knowledge and understanding of contemporary dance through studies of leading contemporary dance choreographers. This unit also enables learners to proficiently perform repertoire.

● Unit abstract

Through practical classwork this unit enables learners to develop their understanding of the development of contemporary dance by focusing on two practitioners/choreographers of contemporary dance. The technique classes will allow learners to build upon physical and performance skills, to take responsibility for their own development and self-evaluate their performance.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the influence of leading choreographers in the development of contemporary dance
- 2 Be able to develop contemporary dance technique
- 3 Be able to perform repertoire to exemplify the styles and techniques of key practitioners
- 4 Be able to evaluate own training and performance.

Unit content

1 Understand the influence of leading choreographers in the development of contemporary dance

Contribution of specific contemporary dance practitioner/choreographer: background and training; choreographic influences and style; performance chronicle/choreo-chronicle; context within the development of contemporary dance; analysis of specific work

Practitioner/choreographer: eg Ailey, Alston, Anderson, Bourne, Bruce, Cunningham, Davies, Morris, Newson, Taylor

2 Be able to develop contemporary dance technique

Taught phrases: floor exercises; use of spine; foot exercises; transference of weight; swinging; turning; falling; travelling; elevation

Physical skills: alignment; flexibility; coordination; accuracy; core strength; fluency; extension; action combined with dynamic, rhythmic and spatial patterning

3 Be able to perform repertoire to exemplify the styles and techniques of key practitioners

Performance: focus; projection; expression; stylistic quality; dynamics; musicality; clarity

Performance repertoire: from works by eg Ailey, Alston, Anderson, Bourne, Bruce, Cunningham, Davies, Morris, Newson, Taylor

4 Be able to evaluate own training and performance

Evaluation: personal review; self-assessment; progress checking; written and verbal analysis of own technical development and performance

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the influence of leading choreographers in the development of contemporary dance	1.1 analyse the contribution made by leading choreographers in the development of contemporary dance 1.2 evaluate the essential features of contemporary dance practitioners
LO2 Be able to develop contemporary dance technique	2.1 develop required physical skills 2.2 reproduce prescribed dance combinations
LO3 Be able to perform repertoire to exemplify the styles and techniques of key practitioners	3.1 demonstrate the key features of contemporary dance choreographers 3.2 demonstrate required stylistic qualities 3.3 demonstrate required interpretative skills
LO4 Be able to evaluate own training and performance	4.1 respond to feedback on the improvement of own technique 4.2 select and justify techniques for own improvement and training.

Guidance

Links

This unit has links with:

- *Unit 13: Commercial Dance*
- *Unit 14: Contemporary Dance Techniques*
- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

Learners will need a dance studio with sprung floor, mirrors, audio and video playback facilities, and access to live or recorded contemporary dance performances.

Unit 16: Costume Design Concept

Unit code: R/601/7429

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop costume concepts through experimentation, with designs, materials and construction techniques.

● Unit abstract

Costume designers need to develop an understanding of the design process through project-based work from a director's brief, script analysis processes, analysing constraints, collaborating with creative team and producing historical research and sketchbook work. They also need to experiment with the materials and techniques to explore what is artistically and technically possible. The practical aspects of this unit will be largely developed through project-based work.

Costume designers and makers need to develop and acquire skills to costume a variety of performance styles. They are adept at using a variety of materials, accessories and salvaged items to manufacture new garments and transform old or recycled ones to suit performance needs and to realise the designer's vision. This unit enables learners to experiment and discover techniques and skills for use elsewhere.

This unit gives the learners the skills to formulate initial design concepts that will provide the basis for costume designers and makers to develop designs and/or scale patterns that contain all of the relevant information to inform the construction of the costume. Learners will develop the ability to use visual means to present and clarify their concepts.

Any design element requires some team effort, which involves the designer, the performer, the scenic construction team, the stage manager and the production manager. Every costume is individual and poses its own problems and the costume designer plays a key role in problem solving with the other design teams.

As this unit required experimentation with materials and techniques, health and safety aspects of workshop activity must be considered and appropriate action taken.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the skills of the creative team available for costume in performance
- 2 Understand the relationship between the text or devising process and design to develop design concepts
- 3 Be able to present visual and historical research appropriate to the design process
- 4 Be able to present design ideas and concepts.

Unit content

1 Understand the skills of the creative team available for costume in performance

Skills: making; colouring; stitching; joining; shaping; painting

Roles as part of the creative team: negotiating and meeting the requirements of the brief; liaising with production team and performers; costume lists; charts; development of portfolio; working to budgets and schedules

Role as costume designer: investigation; research; observation; sourcing; knowledge of script; engagement with devising process eg style, genre

2 Understand the relationship between the text or devising process and design to develop design concepts

Exploration of ideas: collaboration with creative team; presenting visual and verbal aspects of colour schemes; shape; texture

Researching: gather and collate visual/historical research from primary and secondary sources eg libraries, galleries, newspaper archives, artworks, furniture, museums, paintings, photographs, magazines, catalogues, internet

Recording findings: eg notebooks, scrapbooks, mood boards, camera, sketchbooks

Contextual references: relating research to cultural/social aspects and values; labelling and organising research; annotating research sheets; explaining relationship of research to performance development and character analysis; highlighting areas for further in-depth research

3 Be able to present visual and historical research appropriate to the design process

Draft design concepts: presentation eg scanned images, Photoshop, newspaper and magazine cuttings, templates, tracings, drawing and mix media skills, colour work, sketch book concepts, research and mood sheets, photographs, portfolio

4 Be able to present design ideas and concepts

Design generation: format eg design concepts and sketchbooks, visuals of various characters, collages, mood boards, paintings, colour/texture, effects of lighting and awareness of performance environment, PowerPoint, video, still photography

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the skills of the creative team available for costume in performance	1.1 evaluate skills available within the creative team 1.2 assess performance intent, environment, character, style and constraints 1.3 evaluate design challenges and constraints
LO2 Understand the relationship between the text or devising process and design to develop design concepts	2.1 analyse and record overall script/devising process information to convey mood, atmosphere, theme, subtexts, style and genre 2.2 analyse and record details of acting and costuming requirements 2.3 assess issues related to total visual effect and record potential design problems and constraints
LO3 Be able to present visual and historical research appropriate to the design process	3.1 produce visual research from primary and secondary sources 3.2 produce relevant contextual references highlighting subjects for further investigation/research 3.3 explore production/making/obtaining techniques related to the design
LO4 Be able to present design ideas and concepts	4.1 present design ideas in an appropriate visual format 4.2 use colour, texture, materials and techniques to successfully fulfil the design 4.3 make clear the concept and intent.

Guidance

Links

This unit has links to:

- *Unit 1: Acting for Camera*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 17: Costume Production for Performance*
- *Unit 18: Costume Design and Realisation*
- *Unit 27: Design Techniques and Applications for the Performer*
- *Unit 30: Employability Skills*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 40: Mask Design and Construction*
- *Unit 43: Naturalistic Acting*
- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 53: Production Skills for Performance*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 69: Theatre in Education*
- *Unit 74: Wardrobe Management.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP1 Clarifying creative and production requirements (C7)
- TP2.1a Contribute to the interpretation of designs for costumes (C1)
- TP2.1b Interpreting designs for costumes (C1)
- TP2.1c Ensure accurate interpretation of designs for costumes (C1)
- TP2.2a Interpreting designs for hair and makeup (C1)
- TP2.2b Ensure accurate interpretation of designs for hair and makeup (C1)
- TP3.1a Planning costume requirements for the running wardrobe (C2)
- TP3.1b Planning costume requirements for a production (C2)
- TP3.1c Oversee the planning of costume requirements for a production (C2)
- TP3.2 Planning hair and makeup requirements for a production (C2)
- TP5.1 Sourcing costumes, materials and equipment (C3)
- TP5.2 Sourcing hair and makeup products, wigs and equipment (C3&4)
- TP7.1a Making and finishing costumes (C5)
- TP7.1b Lead on the making and finishing of costumes (C5)
- TP12 Applying makeup and special effects (H2)
- TP13 Applying hair techniques and wigs (H3)
- TP18 Drafting patterns for costumes (W2)
- TP19a Carry out the fitting and altering of costumes and accessories (W5)
- TP19b Plan the fitting and altering of costumes and accessories (W5)
- TP19c Oversee the fitting and altering of costumes and accessories (W5)
- TP22 Dressing performers (W6)
- TP23.4 Maintaining hair and makeup items and equipment (C12)
- TP24a Prepare costumes and assist performers with costume changes during a performance (W7)
- TP24b Assist the organisation of the wardrobe (W7)
- TP24c Manage the organisation of the wardrobe (W7)
- MTP2 Cleaning up own work area.

Essential requirements

Learners must have access to a suitable design-based room with facilities for 2D and 3D design. Learners must be given opportunities to pursue off-site research of primary and secondary source material.

It would be advantageous for centres to have access to digital cameras, still and DVD, to record off-site research opportunities. Learners should be provided with suitable materials for drawing, painting and making design presentations.

Unit 17: Costume Production for Performance

Unit code: A/601/7439

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to create costumes for performances by developing the skills required in the construction of costumes from design to use and storage.

● Unit abstract

Costume-making skills are an essential aspect of the overall production/performance work. They provide practical and aesthetic elements that enable costume manufacture to be planned and realised from initial concept through preliminary dressing with the performer to the presentation to an audience. Learners will find out about the roles and responsibilities of those involved in the process from a costume maker perspective and will contribute to a performance in this specified production role.

This unit gives learners the basic skills, knowledge and understanding of the range of skills essential to the costume making process. Learners will learn how costume directly affects the experience of the on-stage performers and the audience. Learners will engage in a production through contributing to devising and rehearsal processes, applying specific costume production and technical skills in a creative collaborative endeavour.

Learners will experience the production process in a role that is not necessarily performed in view of the audience. The unit provides introductory vocational skills in costume manufacture and realisation through the rehearsal and devising processes and in the pre-production, technical and dress rehearsal, performance and strike phases of a production.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the process of making costumes for public performances
- 2 Be able to translate the designs into working theatre costumes made for performance
- 3 Understand patterns and sizes for costume manufacture
- 4 Be able to use appropriate skills to manufacture costumes in a range of materials.

Unit content

1 Understand the process of making costumes for public performances

Design concepts: sketches; artistic direction and context; translation eg of prepared and final design concepts to patterns

Costs: plan; working to agreed budget; monitoring budget; deadlines and schedules; timescales

Review and feedback: alterations and adaptations; logging changes and documentation

2 Be able to translate the designs into working theatre costumes made for performance

Construction and finish: appropriate skills eg fabric treatment, dying, printing, painting, distressing, adaptation of existing costume, laundering and cleaning, dressing and fitting

Manufacturing: sewing; cutting; weaving; securing; nip and tuck; stapling

Selection of material and storage: logging of items; durability; fragility; resistance to stains and cleaning

Managing day-to-day operations: hiring; cleaning; storage; maintenance; acquisition; cataloguing; collaborating on use of stock items in public use; maintaining safe practice

3 Understand patterns and sizes for costume manufacture

Supporting the performance company or event team: supporting the process of making, fitting and use of costumes; managing post-show work in the wardrobe in clearing up phase; working to budget

Sizes: logging cast sizes; dress, shoe, hat and wig sizes; conventions; euro, US and UK sizes

Participation: buying; hiring; storage; retrieval and maintenance; organising meetings; maintaining records and schedules for the operations of the team; measuring; altering

4 Be able to use appropriate skills to manufacture costumes in a range of materials

Role: appropriate elements eg costume, hair, wardrobe, shoes, weapons, manufacture, maintenance

Construction: methods eg cutting, sewing, painting, dying, fitting, weaving

Hire and acquisition: alteration; adaptation

Selection of accessories: support items; headgear; wigs; footwear; fight equipment

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the process of making costumes for public performances	1.1 explain the roles of the wardrobe/costume making team 1.2 justify timescales for developing and constructing costumes for performances 1.3 evaluate feedback and develop action plans for changes to costumes for performances
LO2 Be able to translate the designs into working theatre costumes made for performance	2.1 demonstrate skills in cutting, sewing, painting, dyeing and fitting 2.2 select and justify appropriate materials and maintain costumes through cleaning 2.3 organise the storage and logging of wardrobe and costume products and materials 2.4 produce items of costume to patterns and designs on time and to quality
LO3 Understand patterns and sizes for costume manufacture	3.1 explain processes to log, hire, clean and maintain wardrobe stock 3.2 explain differences in sizing conventions 3.3 evaluate suitability of patterns for costumes
LO4 Be able to use appropriate skills to manufacture costumes in a range of materials	4.1 assume a lead or team role in a wardrobe/costume making team, and maintain effective team links with the whole production event 4.2 alter and adapt costumes as required for performers needs.

Guidance

Links

This unit has links to:

- *Unit 1: Acting for Camera*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 16: Costume Design Concept*
- *Unit 18: Costume Design and Realisation*
- *Unit 27: Design Techniques and Applications for the Performer*
- *Unit 30: Employability Skills*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 40: Mask Design and Construction*
- *Unit 43: Naturalistic Acting*
- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 53: Production Skills for Performance*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 69: Theatre in Education*
- *Unit 74: Wardrobe Management.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP1 Clarifying creative and production requirements (C7)
- TP2.1a Contribute to the interpretation of designs for costumes (C1)
- TP2.1b Interpreting designs for costumes (C1)
- TP2.1c Ensure accurate interpretation of designs for costumes (C1)
- TP2.2a Interpreting designs for hair and makeup (C1)
- TP2.2b Ensure accurate interpretation of designs for hair and makeup (C1)
- TP3.1a Planning costume requirements for the running wardrobe (C2)
- TP3.1b Planning costume requirements for a production (C2)
- TP3.1c Oversee the planning of costume requirements for a production (C2)
- TP3.2 Planning hair and makeup requirements for a production (C2)
- TP5.1 Sourcing costumes, materials and equipment (C3)
- TP5.2 Sourcing hair and makeup products, wigs and equipment (C3&4)
- TP7.1a Making and finishing costumes (C5)
- TP7.1b Lead on the making and finishing of costumes (C5)
- TP12 Applying makeup and special effects (H2)
- TP13 Applying hair techniques and wigs (H3)
- TP18 Drafting patterns for costumes (W2)
- TP19a Carry out the fitting and altering of costumes and accessories (W5)
- TP19b Plan the fitting and altering of costumes and accessories (W5)
- TP19c Oversee the fitting and altering of costumes and accessories (W5)
- TP22 Dressing performers (W6)
- TP23.4 Maintaining hair and makeup items and equipment (C12)
- TP24a Prepare costumes and assist performers with costume changes during a performance (W7)
- TP24b Assist the organisation of the wardrobe (W7)
- TP24c Manage the organisation of the wardrobe (W7)
- MTP2 Cleaning up own work area.

Essential requirements

Access to a wardrobe-making area and store is essential. These areas should be equipped with power and appropriate areas for cutting, sewing by hand and by machine, painting, dyeing and cleaning. There must also be facilities for fitting and safe storage. Access to a theatre space with stage lights is important. The process of material selection and acquisition is a significant part of this unit. Learners should use specialist museum archives to further their understanding of construction and fabric.

Employer engagement and vocational contexts

This unit is an ideal introduction to costume realisation techniques; no prior knowledge is required. Skills acquired through this unit will enhance employability across a range of disciplines within the creative and cultural industries. Alternatively the unit could be an introductory unit for learners who wish to study other production units in more detail.

Unit 18: Costume Design and Realisation

Unit code: D/601/7448

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to work in costume design, starting from the development of initial ideas, sketchbooks and samples to final costume construction.

● Unit abstract

Costume designers and makers employ a variety of skills to make a range of garments and accessories for performance. They are adept at using everyday materials, recycled and salvaged items and cloth to manufacture and transform costumes to realise the design vision.

Having arrived at design concepts, patterns and drawings, which should contain all of the relevant information to inform the manufacture of the costume, learners will develop the ability to interpret and realise these in the production of final designs for costumes for the stage.

Any design element is a team effort that involves the designer, the performer, the scenic construction team, the stage manager and the production manager. Every costume is individual and poses its own problems and the costume maker plays a key role in problem solving with the designer and other teams.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the development process for costume design
- 2 Be able to prepare sketches and suggestions of costumes for productions
- 3 Be able to produce samples of designs in preparation for construction
- 4 Be able to present and analyse final costume designs.

Unit content

1 Understand the development process for costume design

Production: vision; concept; set designs; construction restrictions

Sketches: sketchbooks; details; colour wall; texture; depth; lighting; finish; sizes and dimensions

Revision: reviewing suggestions; responding to feedback; constructive criticism; improvements

Final designs: colour; material; character details; comparison of final design to original brief

2 Be able to prepare sketches and suggestions of costumes for productions

Sketches: appropriate elements eg colour, shape, elevation, texture, feel, manufacturing techniques, details, manufacturing requirements, jointing, interfacing

Costumes: translating prepared and final design concepts to patterns; sourcing eg hiring, acquiring; adjusting eg altering, adapting; construction methods eg cutting, sewing, painting, dyeing, fitting

Selection of accessories: appropriate items eg support items, headgear, wigs, footwear

Working to agreed budget: monitoring budget

3 Be able to produce samples of designs in preparation for construction

Construction and finish: appropriate skills eg fabric treatment, dyeing, printing, painting, distressing, adaptation of existing costume, laundering and cleaning, dressing and fitting

Selection of material and storage: logging of items; special considerations

4 Be able to present and analyse final costume designs

Interpretations of the design brief, negotiating and developing designs: sketchbook; materials; colour; construction; use; character; integration with other design aspects eg lighting

Finished designs: presentation of final designs with working and constructional notes; full description with colour/material/character indicators; comparison of final design to original brief; evaluation of practical application

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the development process for costume design	1.1 explain the process of costume design 1.2 explain how revisions and modifications to designs are suggested, agreed upon and carried out 1.3 evaluate designs for an intended performance, focusing on the success of the development process
LO2 Be able to prepare sketches and suggestions of costumes for productions	2.1 use research concepts and sources, historical and contemporary material 2.2 make collections of design materials and technical information related to design projects 2.3 use making techniques related to the design projects 2.4 record suggestions and ideas in sketchbooks
LO3 Be able to produce samples of designs in preparation for construction	3.1 use appropriate techniques of construction 3.2 select and justify modelling and accessories 3.3 show production/making/obtaining techniques related to the design
LO4 Be able to present and analyse final costume designs	4.1 produce and present finished designs in suitable formats 4.2 use colour, texture, materials and techniques relating to the design 4.3 make clear the concept and intent.

Guidance

Links

This unit has s to:

- *Unit 1: Acting for Camera*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 16: Costume Design Concept*
- *Unit 17: Costume Production for Performance*
- *Unit 27: Design Techniques and Applications for the Performer*
- *Unit 30: Employability Skills*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 40: Mask Design and Construction*
- *Unit 43: Naturalistic Acting*
- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 53: Production Skills for Performance*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 69: Theatre in Education*
- *Unit 74: Wardrobe Management.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP1 Clarifying creative and production requirements (C7)
- TP2.1a Contribute to the interpretation of designs for costumes (C1)
- TP2.1b Interpreting designs for costumes (C1)
- TP2.1c Ensure accurate interpretation of designs for costumes (C1)
- TP2.2a Interpreting designs for hair and makeup (C1)
- TP2.2b Ensure accurate interpretation of designs for hair and makeup (C1)
- TP3.1a Planning costume requirements for the running wardrobe (C2)
- TP3.1b Planning costume requirements for a production (C2)
- TP3.1c Oversee the planning of costume requirements for a production (C2)
- TP3.2 Planning hair and makeup requirements for a production (C2)
- TP5.1 Sourcing costumes, materials and equipment (C3)
- TP5.2 Sourcing hair and makeup products, wigs and equipment (C3&4)
- TP7.1a Making and finishing costumes (C5)
- TP7.1b Lead on the making and finishing of costumes (C5)
- TP12 Applying makeup and special effects (H2)
- TP13 Applying hair techniques and wigs (H3)
- TP18 Drafting patterns for costumes (W2)
- TP19a Carry out the fitting and altering of costumes and accessories (W5)
- TP19b Plan the fitting and altering of costumes and accessories (W5)
- TP19c Oversee the fitting and altering of costumes and accessories (W5)
- TP22 Dressing performers (W6)
- TP23.4 Maintaining hair and makeup items and equipment (C12)
- TP24a Prepare costumes and assist performers with costume changes during a performance (W7)
- TP24b Assist the organisation of the wardrobe (W7)
- TP24c Manage the organisation of the wardrobe (W7)
- MTP2 Cleaning up own work area.

Essential requirements

Learners must have access to a suitable design-based room with facilities for 2D and 3D design.

Unit 19: Creative Arts Professional Practice

Unit code: H/601/1621

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to understand the current professional environment, employment opportunities and demands of their specialist area and their ability to respond accordingly.

● Unit abstract

Employment in the arts is centred in small to medium-sized enterprises, with very large numbers of people being self-employed and on contract. The pattern across the sector is that people will have at some point in their working lives a period of self-employment or contract work and the term 'portfolio career' is now an accepted and common term to describe how artists see themselves.

Professional practice in the creative arts industries requires a mixture of generic transferable skills and conventions, as well as more specific demands for different fields within the industry. Practitioners must adhere to employment law relevant to their employment status, and promote their services using appropriate marketing strategies and by building a reputation for being effective and reliable. A well-presented CV is vital for anyone seeking employment, and whether planning to work as a performer, composer, engineer, producer, or live sound engineer, a CV within the performing arts industry requires some form of portfolio evidence of the work that the practitioner undertakes.

This unit gives skills that allow the learner to maintain a level of personal currency within the industry, develop a targeted and current profile as a practitioner, and maximise employment opportunities within the relevant specialism. Learners will also develop the ability to function within the relevant legal and statutory framework.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand current developments in the relevant specialisms within the industry
- 2 Be able to sustain and extend a current personal profile as a practitioner
- 3 Understand how to sustain employment opportunities within the relevant specialism
- 4 Be able to apply the relevant legal and statutory framework to the art form.

Unit content

1 Understand current developments in the relevant specialisms within the industry

Developments: current eg new technologies and techniques, audience demand and niche markets, funding mechanisms and access methodology, current artistic developments and trends, interface between art forms

Market research: information gathering eg attendance at arts events, magazines, exhibitions and demonstrations, questioning, brochures, radio, television, internet forums, message boards, polls, statistics

2 Be able to sustain and extend a current personal profile as a practitioner

Continuing professional development: development of an individual skill base; engagement in self-assessment; devising and maintaining a valid CV/portfolio of work; personal publicity and promotion; contracts and agents; personal budget

3 Understand how to sustain employment opportunities within the relevant specialism

Employment: type eg self-employed, contracted, salaried; national insurance; tax eg self-assessment and recording income and expenditure, invoices, entrepreneurial, cash-in-hand

Strategies: methods eg marketing, opportunities abroad, trade press

Trade bodies: support offered eg union membership, portfolio development, skills base, jobs market

4 Be able to apply the relevant legal and statutory framework to the art form

Professional bodies: appropriate eg manufacturer organisations, trade bodies, magazine and journal networks

Regulations: relevant eg health and safety legislation, copyright/PRS, MCPS, contracts, licences, venue regulations, tax, union support

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand current developments in the relevant specialisms within the industry	1.1 analyse current developments, market funding mechanisms and methods of access for practitioners in the chosen art form 1.2 evaluate change in practice and audience demands in the art form
LO2 Be able to sustain and extend a current personal profile as a practitioner	2.1 devise and maintain a current CV/portfolio of work or a database of agents and professional contacts 2.2 develop a Continuing Professional Development (CPD) strategy based on research into an art form and current/future opportunities
LO3 Understand how to sustain employment opportunities within the specialism	3.1 assess the range of employment opportunities in the chosen field 3.2 evaluate marketing strategies for practitioners within the relevant specialism 3.3 explain the support offered by creative industries trade bodies and unions in supporting employment
LO4 Be able to apply the relevant legal and statutory framework to the art form	4.1 apply the relevant legal and statutory framework when practising chosen art form 4.2 explore the support offered by professional bodies within a particular specialism.

Guidance

Links

This unit has links with:

- *Unit 38: Managing A Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 58: Singing Techniques and Styles*
- *Unit 59: Singing for Musical Theatre.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

Essential requirements

Learners will require access to relevant literature, for example current legislative and statutory documents, Arts Council reports, quality newspapers and magazines, annual reports from a range of arts organisations, government papers and consultation documents.

Employer engagement and vocational contexts

This unit gives multiple opportunities for employer engagement including guest speakers and industry days, and also through real engagement with employers in a vocational setting.

Unit 20: Creative Arts Research Skills

Unit code: J/601/1532

Level: Level 5

Credit value: 20

● Aim

The aim of this unit is to enable learners to acquire the skills and techniques needed for them to undertake research in the creative arts and present their findings in an appropriate form.

● Unit abstract

This unit will allow learners to develop the research skills to support both theoretical and practical elements of the learner's chosen genre. The research skills can be applied academically to enable the learner to complete a presentation of independent work, or to support and develop practical work, for example in identifying specific methodologies and techniques or providing the historical or social background for a realised product.

Learners will be taught how to select the most appropriate methods and techniques for undertaking detailed research. They will have the opportunity to develop the necessary skills both to identify suitable source material and to apply the information in an appropriate context. Learners will acquire the skills to distinguish between primary and secondary sources, to evaluate the validity of such sources, and to extract the necessary information from them. They will then learn to synthesise their research material into an appropriate form for presentation.

Learners will identify the most suitable ways of presenting and disseminating this information, in order to support specific performing arts and music activities, including techniques for gathering research, referencing, summarising key points and the management of a research for presentation. Learners will be encouraged to present the researched material in a number of different ways, eg written texts, PowerPoint presentations, practical demonstrations, audio and video recordings, or graphic illustrations.

On completion of this unit the learner should demonstrate the ability to select appropriate topics for research, source and categorise research data, collate information to support their argument and present the findings using a suitable format.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to select effective methods and techniques for undertaking research activities
- 2 Understand the validity of appropriate research material from primary and secondary information sources
- 3 Be able to formulate critical opinions on a selected research subject
- 4 Be able to present outcomes based on research using a recognised format.

Unit content

1 Be able to select effective methods and techniques for undertaking research activities

Research methods: type of research eg qualitative, quantitative, systematic, original; use of libraries and archives; internet and digital resources; conducting/interpreting market research eg questionnaires, polls; undertaking interviews; critical review eg performance/production or score analysis

Academic framework: identifying previous research eg literature review; selecting suitable methodologies eg musicological frameworks, reception, critical analysis, praxis; contextualising the area of research eg acknowledging issues of gender, race, sexuality, politics; applying appropriate referencing techniques

2 Understand the validity of appropriate research material from primary and secondary information sources

Organisation: standards eg thematic, chronological, biographical, comparative viewpoints, informed awareness of different perspectives, specific issues

Primary sources: evidence eg first editions, autographed scores, live performance, studio recordings, audiovisual presentations, internet resources, online polls, social networking research, interviews, personal accounts, notes and annotations, correspondence, statistical data

Secondary sources: evidence eg publications, referenced texts, archives, reviews, recordings/photographs/videos of live performance, historical/social/cultural documentation

3 Be able to formulate critical opinions on a selected research subject

Formulation: critical evaluation of sources; synthesis/interpretation of data; critical thinking; objectivity; identification of target audience; presentation of viewpoint

Methodology: context eg critical review of material, links to practice, balance between text and other forms

4 Be able to present outcomes based on research using a recognised format

Format: suitability eg essays, dissertations, journal entries, bibliographies, reading lists, live practice, audio recordings, audiovisual presentations, production notes, presentations, seminar, forum, PC-based (PowerPoint etc), websites, digital journals, social networking, prototype designs, saleable projects, scores, texts, production design

Presentation methods: context eg written texts, verbal presentations, recordings, performances, demonstrations and workshops

Referencing systems: citation eg Harvard, American Psychological Association (APA), Modern Languages Association (MLA)

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to select effective methods and techniques for undertaking research activities	1.1 review effective research methods for a selected subject area 1.2 select and justify academic frameworks that will focus research activities
LO2 Understand the validity of appropriate research material from primary and secondary information sources	2.1 organise research material using appropriate categories 2.2 evaluate the effectiveness of primary sources of research for a selected subject area 2.3 assess breadth of research by reviewing the validity of secondary sources
LO3 Be able to formulate critical opinions on a selected research subject	3.1 formulate opinions based on the interpretation of research material 3.2 apply appropriate methodologies to research information 3.3 evaluate the findings, making recommendations for further consideration
LO4 Be able to present outcomes based on research using a recognised format	4.1 select a suitable format to present research information 4.2 realise and present the outcomes of the research using a recognised format.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project*
- *Unit 58: Singing Techniques and Styles.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

Essential requirements

Learners will require access to a library with a broad range of research material – for example reference handbooks, periodicals, online storage, internet access, recorded materials and critical review publications. Learners will also need resources to prepare and deliver research material in printed, video, audio and live forms.

Employer engagement and vocational contexts

This unit has multiple opportunities for employer engagement including guest speakers and industry days, but also through real engagement with employers in a vocational setting.

An increasing amount of material is available on the internet. Institutional or major libraries should be able to provide a current list of material. Some useful sites are:

- AHDS (Arts & Humanities Data Service)
- British Library
- IIPA (International Index for the Performing Arts)
- PADS (Performing Arts Data Service)
- JSTOR.

Unit 21: Dance and Health

Unit code: M/601/7454

Level: 4

Credit value: 15

- **Aim**

The aim of this unit is to enable learners to maintain the body by developing an understanding of the anatomy and physiology of the human body and its application to dance.

- **Unit abstract**

This unit gives learners opportunities to research principles of fitness, how the body responds to exercise, injury prevention and the psychological and physical effects of exercise. Learners will be able to assess the effects of nutrition on the dancer's body.

- **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the body's structure and systems in relation to movement
- 2 Understand the principles of fitness, exercise, relaxation and injury prevention in relation to dance
- 3 Understand the effects of diet and nutrition on the dancer's body
- 4 Be able to deliver warm-up and cool-down exercises in at least one or more chosen dance technique/s.

Unit content

1 Understand the body's structure and systems in relation to movement

Musculoskeletal function: bones; classification of joints; muscle action; mechanics of movement

Body systems: cardio-vascular; respiratory systems; nervous systems

Safe practice: correct body alignment; importance of safe warm-up and cool-down; injuries, causes, prevention and simple treatment

2 Understand the principles of fitness, exercise, relaxation and injury prevention in relation to dance

Research: techniques eg Pilates, yoga, t'ai chi, meditation, Alexander technique; dance techniques

Health benefits: flexibility; stamina; endurance; psychological benefits eg specific effects on behaviour, personality, states of mind

3 Understand the effects of diet and nutrition on the dancer's body

Significance: influence of nutrition on the body; optimum nutrition; what nutrition means to the body; quantity and quality of nutrition; eating disorders

Diet: a healthy diet; importance of hydration; nutrients; eating disorders and their effects on the body and dance training

4 Be able to deliver warm-up and cool-down exercises in at least one or more chosen dance technique/s

Present: planning; presentation; communication; demonstration; appropriateness of music; safe practice

Differences: the differences between warm-up and cool-down; examples for warm-up eg aerobic activity, whole body, major muscle groups; increase in heart rate; blood flow; oxygen; examples for cool-down eg gentle stretching, release of tension, relaxation, bringing the heart rate back to its normal resting state

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the body's structure and systems in relation to movement	1.1 describe the movement of the main joints, spine and muscle action in relation to movement 1.2 explain the body systems in relation to dance 1.3 explain and justify safe practice in the dance studio
LO2 Understand the principles of fitness, exercise, relaxation and injury prevention in relation to dance	2.1 evaluate the benefits of a complementary exercise programme for dancers 2.2 use self-assessment in relation to identifying possible injury sites 2.3 assess injury preventive measures and benefits of relaxation
LO3 Understand the effects of diet and nutrition on the dancer's body	3.1 explain the importance of a healthy and balanced diet to sustain energy levels and diet 3.2 evaluate the effects of poor diet has on the body structure and maintenance of its repair system
LO4 Be able to deliver warm up and cool down exercises in at least one or more chosen dance technique/s	4.1 clearly present warm up and cool down exercises in one or more dance techniques 4.2 demonstrate the differences between warm up and cool down exercises in one or more chosen techniques.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

Learners will need access to the following: external workshops in a variety of different exercise classes; sprung dance floor; heated dance studio.

Unit 22: Dance Criticism and Analysis

Unit code: T/601/7455

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop and apply critical theories to professional dance works, which will help learners to understand and appreciate dance.

● Unit abstract

The choreographer, the performer and the spectator employ analytical skills when making, performing and viewing dance. The purpose of this unit enable learners to develop an understanding and appreciation of the fundamentals of dance in conjunction with the critical dance framework.

Learners will explore, become familiar with and articulate dance works from past and current repertory within their chosen genre. They will have the opportunity to apply aspects of modern cultural theory as well and take a historical perspective to dance styles from the past and the present.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the constituent features of dance through the study of professional dance works
- 2 Understand the work of key choreographers
- 3 Be able to practise and perform a short extract from a chosen work
- 4 Be able to critically evaluate the interpretation and performance of short dance extracts.

Unit content

1 Understand the constituent features of dance through the study of professional dance works

Constituent features: movement; vocabulary; spatial elements; dynamic elements; dancers; visual setting; aural elements

Style and genre: socio-cultural background; style of choreographer; style of dance

Interpretation: character; qualities; meanings; significances

2 Understand the work of key choreographers

Choreographers: style; themes; meaning; historical place; context

Works: identifying the characteristics of the choreographer; analysis of movement content; structure; choreographic devices used; meaning and intention; the effectiveness of the conveyed intention

3 Be able to practise and perform a short extract from a chosen work

Rehearsal: reconstructing from source eg DVD, video, notation, dance animateur; attention to technical detail; dynamics; style; musicality; spatial awareness; patterning; transitions; movement memory; stamina

Performance: focus; control; fluency; balance; coordination; accuracy; projection; interpretation; body line and posture; relationship of dancer to dancer, dancer to audience, dancer to prop/set design

4 Be able to critically evaluate the interpretation and performance of short dance extracts

Critical writing: journalistic reviewing; academic critical practice

Self-evaluation: process of observation, interpretation, rehearsal and performance

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the constituent features of dance through the study of professional dance works	1.1 explain the constituent features of different dance works 1.2 evaluate the relationship between dance works and their cultural context 1.3 evaluate the notion of genre, analysing works which cross boundaries of definition
LO2 Understand the work of key choreographers	2.1 analyse the work of key choreographers for perspective on historical importance 2.2 compare and contrast the works of key choreographers to assess stylistic difference 2.3 analyse choreographic work, referring to its themes and meaning(s), its construction and its effectiveness as a piece of dance
LO3 Be able to practise and perform a short extract from a chosen work	3.1 reconstruct and rehearse a short excerpt from the chosen dance work, demonstrating technical detail, musicality, formal qualities and expressive intention 3.2 perform the piece demonstrating expressiveness of the whole body
LO4 Be able to critically evaluate the interpretation and performance of short dance extracts	4.1 evaluate the interpretation and performance of short dance extracts 4.2 compare the original interpretation and performance with own interpretation and performance.

Guidance

Links

This unit has links to:

- *Unit 8: Choreography for Group Performance*
- *Unit 9: Choreography for Solo Performance*
- *Unit 11: Classical Ballet Background and Technique*
- *Unit 12: Classical Ballet Development and Analysis*
- *Unit 14: Contemporary Dance Techniques*
- *Unit 15: Contemporary Dance Techniques and Performance*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis.*

Essential requirements

Learners will need access to a wide variety of video/DVD materials and opportunities to see live performances. For the practical work they will need a dance studio or adequate space with sprung floor to rehearse their pieces and playback facilities to study the movement content.

Unit 23: Dance for Camera

Unit code: A/601/7456

Level: 5

Credit value: 15

- **Aim**

The aim of this unit is to enable learners to produce dance for film or video by gaining an understanding of the production process and existing dance works that have been created or adapted for the camera.

- **Unit abstract**

With the advent of digital technology, dance for camera has become more popular, more achievable and more prevalent. As a choreographer, the creative possibilities are greatly extended by film because space and time are approached in a completely different way once the conventions of live theatrical performance are removed.

The production process for a dance film is a lengthy and complicated one and it is not envisaged that the learner should undertake every role connected with it. However, a project cannot be planned without an understanding of the various stages of the process and the palette of filming and editing techniques that can be used to shape the choreography. The study of these processes will be the foundation of this unit.

There are many examples of dance on film and the study of a range of them will allow for an understanding of dance conceived specifically for camera and dances choreographed for live performance and then adapted for the screen. An in-depth study of the impact of filming and editing techniques on a specific work of the learner's choosing will influence and encourage creativity within the learner's video dance project.

Learners will put the knowledge and understanding into practice to produce a short original dance work for camera. This will require forward planning and the forming of, and communication with, a production team. The learner will not only choreograph the work but must oversee the completion of the project as producer and director. Ultimately the focus of the task is dance and therefore care must be taken not to lose sight of the movement content in favour of, for example, location or camera techniques.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the production process for creating a piece of film
- 2 Understand the works of professional choreographers that have been created or adapted specifically for camera
- 3 Be able to produce a short dance piece on film/video
- 4 Be able to evaluate the creative process and final product.

Unit content

1 Understand the production process for creating a piece of film

Production team: relevant roles eg choreographer, director, producer, camera operator, designer, lighting cameraperson, sound recordist, editor, composer, dubbing mixer

Production process: pre-production eg stimulus, treatment, storyboard, shot list, rehearsal; the shoot eg location, lighting, sound, health and safety for performers; post-production eg viewing rushes, online editing, offline editing, final cut

Camera techniques: creating a shot eg wide, mid, close-up; positioning the camera eg front, behind, bird's eye, worm's eye, low angle, high angle; moving the camera eg zoom, pan, track, crib, tilt

Editing: techniques eg continuity, montage, pace; transitions eg dissolve, cut; over-laying or superimposing; slow motion; use of audio

2 Understand the works of professional choreographers that have been created or adapted specifically for camera

Choreographers/directors of dance for camera: eg Katrina McPherson, Rosemary Lee, Ross MacGibbon, Bob Lockyer, Lea Anderson, Lloyd Newson, David Hinton, Margaret Williams

Analysing effects: eg close-up to emphasise small gestures, continuous shot to create calm atmosphere, cutting between short clips to create pace

3 Be able to produce a short dance piece on film/video

Treatment: documentation to outline stimulus and structure of the proposed dance video; details of location for shoot; dancer(s); collaborators

Production schedule: organisation of production meetings; setting targets and deadlines; delegating tasks; logistics; booking equipment

Choreograph for camera: selection of appropriate source material eg location, auditory stimulus, narrative, kinaesthetic stimulus; generating material; framing of shots; development of themes and material

4 Be able to evaluate the creative process and final product

Recording process: format eg logbook, video diary, additional documentary footage

Evaluation: balance of dance content to filmic devices; effectiveness of framing; overall success of process and product

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the production process for creating a piece of film	1.1 explain the key stages of the production process for creating a piece of film 1.2 explain a range of camera techniques and the effects that they can create 1.3 analyse a range of editing techniques and the effects that they create
LO2 Understand the works of professional choreographers that have been created or adapted specifically for camera	2.1 critically evaluate a variety of dance works by different choreographers that have been created or adapted for camera 2.2 analyse dance work created or adapted for camera
LO3 Be able to produce a short dance piece on film/video	3.1 create a treatment and storyboard for the dance video 3.2 produce and work to a pre-defined production/rehearsal schedule 3.3 choreograph a short dance work specifically for camera
LO4 Be able to evaluate the creative process and final product	4.1 record and evaluate the process of creating dance videos 4.2 discuss the effectiveness of the final product.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

The unit is reliant on technical expertise and equipment that may be beyond the remit of a dance lecturer and therefore team teaching with a media department may be required.

Employer engagement and vocational contexts

Workshops and masterclasses from visiting professionals eg choreographers, performers and directors, would benefit learners.

Visits to professional theatres to experience vocational setting would also be useful.

Unit 24: Dance in Education

Unit code: J/601/7458

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to explore dance in education through their own personal study and by direct contact with institutions, and to plan, teach and assess dance lessons for younger learners.

● Unit abstract

Dance has become an important element in education, both as a provider of ways towards physical fitness and, more importantly, as an art form in its own right. Dance is now taught right across the education spectrum, with many schools providing opportunities for pupils and students to learn and develop skills that can ultimately be examined through formal qualification structures.

This unit develops understanding of the formal structure of dance in education. Learners will explore how dance is delivered. They will look at the curriculum through which dance is taught across the Key Stages, such as through the creative arts and physical education. The demands of particular qualifications might form a basis for study, such as at Key Stage 4 through GCSE, or in BTEC Level 2. Learners more interested in higher-level applications might explore the demands of A Level and BTEC Level 3 qualifications. Those who have a general interest in dance across education might look into the ways dance is developed across the Key Stages. Finally, where learners wish to look at primary school dance, they may develop understanding of dance from the Early Years Foundation Stage, to the end of Key Stage 2.

Learners will research their particular interest areas and make contact with educational institutions, such as schools and colleges. The structures of dance delivery will form the basis of a personal study, the results of which will be further developed through the planning, delivery and assessment of one or more dance lessons. This will need close relationships with host institutions. Good interpersonal skills will be essential to being successful in the unit.

The security of younger pupils and students will be at the forefront of all planning and learners will find they are subject to Criminal Records Bureau (CRB) clearance before they can make direct contact with the children involved.

Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the place of dance within education
- 2 Be able to set up structures to deliver dance in education
- 3 Be able to plan and assess dance in education
- 4 Be able to deliver appropriate dance lessons.

Unit content

1 Understand the place of dance within education

Educational institutions: eg Early Years Foundation Stage (nursery, reception), primary: (infant, junior, middle), secondary, further and higher education

Institutional patterns: school/college structures; departments and faculties; staffing and qualifications; management; local authority; specialist status, Centres of Vocational Excellence (COVE), Artsmark, consortia

Funding: eg budget, funding, visits, sponsorship, specialist status, parental perceptions and support

Curriculum: eg academic/vocational/work-related curriculum, qualifications framework, National Curriculum, Key Stages, subject criteria, reports from Department for Education (DFE) and Quality Assurance Agency (QAA) related to Dance/Arts education, Office for Standards in Education (OFSTED)

2 Be able to set up structures to deliver dance in education

Initial contact: planning; meeting with staff; first contact-letters, emails, mail shots, targeted contacts

Management: gathering information; developing good working relationships; working conditions; contact with relevant staff; developing clear picture of centre expectations; planning for ongoing contact

3 Be able to plan and assess dance in education

Planning: aims and objectives; level of work, Key Stage and curriculum; resources; reference to Scheme of Work (SOW); lesson objectives; lesson plan; resources; venue; needs/ability of the class; timing; flexibility

Assessment: formal and informal; feedback to the learners; assessment methods such as formal criteria based, self-assessment, peer and supervisor assessment; learner evidence

4 Be able to deliver appropriate dance lessons

Delivery: communication skills; class management; support from teacher/tutor; maintaining or developing the plan; clarity of instruction and information; clear direction; confirmation of learned activity; evaluation and assessment; feedback to the learner

Themed multiple sessions: learning plans; realistic goals/targets; confirming learning; relationship building; response to the learner; flexibility of planning and delivery; management of outcomes

Evaluation: learner, peer, staff; recording evidence; structures for assessment; evaluation and analysis; match of plan to delivery; match of plan to overall project/SOW; learner and staff feedback

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the place of dance within education	1.1 review the institutional context of dance in education 1.2 evaluate the dance curricula taught in educational institutions
LO2 Be able to set up structures to deliver dance in education	2.1 agree pedagogical aims and objectives for school-based dance projects 2.2 develop teaching strategies for the delivery of school-based dance projects
LO3 Be able to plan and assess dance in education	3.1 plan appropriate dance lessons to deliver set objectives 3.2 carry out assessment of specific learning objectives in dance lessons
LO4 Be able to deliver appropriate dance lessons	4.1 demonstrate the delivery of objective-led dance lessons 4.2 demonstrate the link between planning and delivery in dance lessons 4.3 demonstrate responses to evaluation in the delivery of dance lessons.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

Learners will need access to resources about the framework of the dance curriculum, across different chosen phases in education. For example, the Key Stages 1-5 dance curriculum documents, the Early Years Foundation Stage curriculum, Arts Council England curriculum framework documents, DFE and OFSTED curriculum documents.

For planning and assessing lessons, learners will require access to relevant curriculum and examination criteria, schemes of work and school/college plans.

For the delivery of lessons, learners will need supported time with pupils and students and suitable dance spaces in which to teach.

Employer engagement and vocational contexts

Learners will make and develop contacts with working teachers and tutors based in educational institutions. The use of true vocational settings will be invaluable in the authentication of work for the unit.

Unit 25: Dance for Musical Theatre

Unit code: F/601/7460

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop an understanding and a practical expertise in the use of dance in musical theatre through practical technique classes, performance opportunities and research.

● Unit abstract

In this unit learners will explore the world of professional musical theatre dance. This will involve exploring the work of named musical theatre choreographers, their influence on musical theatre developments and the function of dance in musicals.

Throughout the history of musical theatre there have been many different styles of dance, influenced by the times in which the musical was written, the social context and the genre of music. Styles include jazz, contemporary, street or tap, for example. Through classes and workshops, learners will acquire and develop the skills needed to employ appropriate dance techniques for the musicals they are studying. Performance opportunities, such as work from the professional repertoire or choreography taught by their tutor, devised by themselves or their peers, will develop their performance skills.

Dance has many functions within musical theatre, such as helping to deliver the narrative, developing relationships, creating dramatic tension and establishing the context or theme. Learners' class work and research will help them increase their knowledge and understanding of these and other functions. They will also investigate the work of a specific choreographer of their choice, one who has worked within the field of the professional musical. Learners will be required to present these findings as a report, a presentation or practical demonstration, at the culmination of their studies in this unit.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the function and development of dance in musical theatre
- 2 Be able to develop technical and physical skills appropriate to the chosen dance styles
- 3 Be able to perform dance for musical theatre
- 4 Be able to evaluate the effectiveness of dance performance in musical theatre.

Unit content

1 Understand the function and development of dance in musical theatre

Function of dance in musicals: eg diegetic and non-diegetic, storytelling, establishment of context, development of relationship, character development, ritualistic, dream sequence, dramatic emphasis, scene linking

Contribution of specific choreographer: background and training; choreographic influences and style; choreochronicle; context within musical theatre; analysis of specific work

2 Be able to develop technical and physical skills appropriate to the chosen dance styles

Technical skills: stamina; strength; flexibility; alignment; coordination

Dance combinations: eg tutor-taught sequences, repertoire, learner-devised work

Technical development: eg response to direction and feedback, self review and evaluation, peer evaluation, target setting

Style and genre: eg contemporary dance influence in original productions of *Oklahoma!*, tap dance in *42nd Street*, jazz dance in *Cabaret*, ballet influence in *On Your Toes*, social dance in *Grease*, folk dance in *Fiddler on the Roof*, urban dance in *Into the Hoods*

3 Be able to perform dance for musical theatre

Performance skills: focus; projection; communication; spatial awareness; group awareness; musicality

Development of performance skills: rehearsals; self-review and evaluation; response to direction and feedback

4 Be able to evaluate the effectiveness of dance performance in musical theatre

Reflection: development of self-awareness; matching intentions to outcomes; recognising strengths and areas for improvement; appreciation of the contribution of others; using critical vocabulary; analysing feedback; comparing different interpretations/performances of a role

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the function and development of dance in musical theatre	1.1 explain the function of dance in musical theatre 1.2 analyse the contribution made by one choreographer to dance in musical theatre
LO2 Be able to develop technical and physical skills appropriate to the chosen dance styles	2.1 demonstrate an appropriate level of technical skills for musical theatre dance styles 2.2 demonstrate key features of musical theatre dance styles by reproducing dance combinations 2.3 improve technique in response to direction and feedback
LO3 Be able to perform dance for musical theatre	3.1 demonstrate an appropriate level of performance skills 3.2 improve performance skills in response to direction, feedback and self-evaluation
LO4 Be able to evaluate the effectiveness of dance performance in musical theatre	4.1 evaluate the effectiveness of musical theatre performances 4.2 use effective and constructive language to suggest strategies for the improvement of musical theatre performances.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project*

Essential requirements

Learners will need access to a dance studio with sprung floor, mirrors and barre, as well as audio and video playback facilities. They will also need access to live or recorded musical theatre productions.

Employer engagement and vocational contexts

Learners would benefit from workshops and masterclasses by visiting professionals eg choreographers, performers and directors. Visits to professional theatres to experience vocational setting would also be useful.

Unit 26: Dance Practices in the Community

Unit code: J/601/7461

Level: 4

Credit value: 15

● Aim

The aim of this unit is to give learners the essential information about the role of dance within a community context and to provide opportunities to work on a practical project.

● Unit abstract

At a community level, interest and participation in dance is continually growing and this unit begins with an audit of community dance within a location chosen by the learner. The investigation will encourage a hands-on approach to researching the diverse range of dance opportunities available for all members of the community whether it be through participation in a practical class, watching performances, social gatherings such as tea dances or workshops in prisons to assist in rehabilitation of offenders.

The learner will then find a particular target group with which to lead a dance project. This can take any form, depending on the needs of the target group, such as a workshop, a series of classes or a performance project. The evaluative process that accompanies the project will allow reflection and future planning for the potential career opportunities generated through the assignments. The unit will develop awareness of the impact of dance on communities, fostering interest and further involvement after the unit has been completed.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the context of community dance
- 2 Understand the diversity of dance within the community
- 3 Be able to establish and maintain contacts within community dance
- 4 Be able to work with a targeted group on a dance project.

Unit content

1 Understand the context of community dance

Purpose: eg social, fitness, personal development, therapy, creative outlet, empowerment, rehabilitation

Context: eg youth dance, adult groups, special needs, regular technique classes, young offenders, single parents, young mothers, work in prisons, the elderly, ethnic minorities

Funding: changing relationship between community programmes and funding bodies; private funding and sponsorship

Organisations and personnel: relevant to work eg national dance agencies, regional arts associations, local authorities, dance companies, role of practitioners, development officers and other dance workers in the community

2 Understand the diversity of dance within the community

Multi-cultural dance: wide range of cultural groups; sharing experiences

Styles of dance: variety of styles practised in the community eg creative, salsa, ballroom, contemporary, folk

Inclusion: equal opportunity; barriers to participation; respect for individual development

3 Be able to establish and maintain contacts within community dance

Finding contacts: relevant to work eg internet, dance publications, word of mouth, community centres, public libraries

Making contacts: networking; initial contact; following up; development of relationship

Animateur: dancer in residence; dance worker in the community; raising profile of dance; working in the community or education; local dance activity; encouraging dance participation and involvement

4 Be able to work with a targeted group on a dance project

Planning: logical planning; meeting individual needs; consideration of time; resources and space; level of physical skill; teaching and learning styles; ensuring outcomes match individual needs

Delivery: clarity of communication; awareness of group individual needs; building relationships with client group

Evaluation: feedback from self, peers, client group and community workers; importance of evaluation to future planning

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the context of community dance	1.1 evaluate the role of dance within a community context 1.2 assess the changing relationship between community programmes and funding bodies 1.3 explain the role of organisations and practitioners in community dance
LO2 Understand the diversity of dance within the community	2.1 assess the wide range of genres and styles practised within the community 2.2 evaluate specific requirements for a wide range of client groups
LO3 Be able to establish and maintain contacts within community dance	3.1 compile, document and collate contact information 3.2 establish and maintain contacts for the development of community dance 3.3 use the skills of a dance animateur to develop community involvement
LO4 Be able to work with a targeted group on a dance project	4.1 research and choose content and material appropriate for target groups 4.2 develop community-based dance projects 4.3 evaluate the process of dance making within projects.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 38: Managing a Creative Business*
- *Unit 51: Process, Preparation and Production in the Creative Arts.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

Essential requirements

Learners will need access to a wide range of research material. Much of their research will come from primary sources such as community workers and leaders, and from the client groups themselves.

Employer engagement and vocational contexts

The unit requires contact with external agencies that provide community dance opportunities (eg school dance clubs, youth dance companies, community/arts centres with a range of classes) or other community groups such as youth clubs, retirement homes, parent and toddler groups that may benefit from a dance-based project. Alternatively, learners may identify areas with little or no dance provision to instigate a project through their own research and marketing.

Local authorities may hold contact details for various community groups. It may also be useful to develop links with local universities running courses based in community practice.

Unit 27: Design Techniques and Applications for the Performer

Unit code: L/601/7462

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to apply design techniques for performance through exploring historical and current approaches to design.

● Unit abstract

This unit is intended to inform learners of the historical and current practice associated with design techniques and skills and their applications for the performer that have traditionally included make-up, hair, wigs, special effects and prosthetics. This unit deals with the practical application of skills and techniques required to produce design applications under working conditions.

This unit should be a practical and informed response to research. The development process is intended to allow learners to refine ideas and develop skills to produce design applications that culminate in, for example, a live event, public performance, or a recorded product. Through underpinning research into contemporary and historical usage, the practical and theoretical components of this unit will enable learners to demonstrate their ability to learn, practise and apply design techniques and applications in a chosen field/s for use under performance conditions.

Learners will study the principles of design for the body, research and develop design concepts and learn the techniques for applying designs on themselves and others under working conditions. Learners will need to have an understanding of performance works set within the context of the overall performance and production design process. It is essential that during planning, process and application, learners work within current legislative frameworks including operating and working safely.

Learners will have the opportunity to select their specialist area/s of design techniques and their application, for example in makeup, hair, wigs, special effects, whole body makeup or prosthetics.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand developments in design techniques and their applications for the performer
- 2 Understand styles, types and conventions of design techniques and their applications for performance
- 3 Be able to apply skills in a range of styles in an area of design
- 4 Be able to realise designs on themselves and on others for a range of performance conditions.

Unit content

1 Understand developments in design techniques and their applications for the performer

Research sources: historical and contemporary sources eg museums and galleries, publications, internet; keeping and using a design file

Current and key historical developments: design element eg hair design and wig making, makeup, special effects, whole body makeup, prosthetics

Design techniques: visual and artistic skills eg observation, drawing and sketching, colour work; use of materials eg putties, waxes, latex, plastics, foams, glues, makeups, sticks, powders, crepes, pencils, brushes, hairs, casts, mouldings

Applications: interpretation eg working from text, character notes, analysis and composition; consideration of other design factors eg costume, lighting, settings, locations (exterior, interior)

2 Understand styles, types and conventions of design techniques and their applications for performance

Style and realisation: execution of designs in a range of styles; discussion with director/designer/actors and adaptation; notes from rehearsal

Types: eg make-up, hair, wig, prosthetics, full body makeup, special effects

Design techniques: eg sculpting, modelling, gluing, styling, use of shape, use of colour, use of different materials, use of wigs, hairpieces, combinations with masks and/or makeup, make-up types, application method, use of different materials, use of built-up features, prosthetics, combinations with masks, wigs, costumes

Applications: interpretation eg working from text, character notes, analysis and composition; consideration of other design factors eg costume, lighting, settings, locations (exterior, interior)

3 Be able to apply skills in a range of styles in an area of design

Applying skills: preparation and removal eg cleansers, toners, moisturisers, hypo allergenic range, removal cream, glues, spirits

Range of styles: historical periods eg restoration, Elizabethan, eighteenth century French Court, the Victorians, the Edwardians, the 20s, the 30s, the 40s, 40s Hollywood, 50s, 60s, 70s, 80s, 90s, 00s; cultural traditions eg Kathakali, Bunraku, Peking Opera, pantomime; make-up styles eg for theatre or ballet, TV and film, photographic and fashion

Design techniques: processes for men and women; materials eg for makeup, hair and wig making, special effects, prosthetics

Applications: selection of make-up, hair, wig and prosthetic types and uses in appropriate medium; TV eg drama, comedy, sci-fi, presenting, documentary, light entertainment, studio, location work; film eg drama, comedy, musicals, documentary, sci-fi, studio, location work; stage eg opera, drama, ballet, pantomime, comedy, musicals, light entertainment; catwalk eg fashion, dance; commercial eg filmed, advertising; corporate productions; photographic eg fashion, advertising; recorded medium eg film, video, high definition, photographic

4 Be able to realise designs on themselves and on others for a range of performance conditions

Requirements of design: use of colour; light; dark; shade; texture; medium; shape; additions to features

Character/role: type eg straight, minimal, exaggerated, stylised, ageing, sex reversal, period, fantasy; detailed characteristics eg moles, missing teeth, physical features

Preparation: consultation and skin analysis; cleaning and use of equipment and work area; awareness of skin reactions; prevention of allergic response; treatment of skin reaction; safe use of glues; resins and spirit-based materials

Application: safe use; safe working practices; COSHH; risk assessments; products and potential allergic reactions

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand developments in design techniques and their applications for the performer	1.1 critically evaluate current and key historical developments in design techniques 1.2 evaluate design techniques and the use of materials 1.3 select and justify techniques of application for designs for performance
LO2 Understand styles, types and conventions of design techniques and their applications for performance	2.1 assess styles, types and conventions of design techniques for-performance 2.2 explain how different techniques produce different results 2.3 assess the application of styles and techniques in successful designs
LO3 Be able to apply skills in a range of styles in an area of design	3.1 demonstrate the application of skills in a range of styles in an area of design for performance 3.2 modify and adapt skills and techniques for performance applications
LO4 Be able to realise designs on themselves and on others for a range of performance conditions	4.1 make preparations in realising designs 4.2 carry out safe working practices 4.3 create designs on self and others that demonstrates a range of performance conditions in character/role.

Guidance

Links

This unit has strong links with:

- *Unit 36: Lighting Design for Live Performance*
- *Unit 40: Mask Design and Construction*
- *Unit 44: Outreach Drama*
- *Unit 45: Performing Arts Facilities Management*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 61: Small-scale Touring in the Performing Arts.*

The unit also has content links with many other units that have performance and production in their content.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customers needs
- CA16 Embracing diversity in your service provision.

Essential requirements

This unit will require access to a good research archive and access to mirrored and lit dressing room. Each learner taking this unit is required to own and maintain their own specialist equipment.

Employer engagement and vocational contexts

This unit gives an ideal context for engaging with a range of creative and cultural communities directly through venues or through arts organisations, artists or support agencies. These can be located in the immediate community, locally, regionally, nationally or even internationally given the appropriate context. In addition, local universities, arts centres and training providers are good sources of information about further training, and can be useful for exploring and experiencing the live work of artists and companies in the context of this unit. Other colleges, schools and education providers make contacts for workshops; centres should be encouraged to foster, engage, and make partnership and links with such bodies. Work placements may provide a valuable source of primary research and develop and locate new, often less obvious, employer contacts.

Unit 28: Development of Acting Skills

Unit code: Y/601/7464

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop their acting skills through the exploration of different acting techniques, including preparation and reflection.

● Unit abstract

This unit give learners opportunities to develop different techniques that can support the actor in developing performance-related skills. Learners will employ a variety of styles and techniques to develop a range of skills that are applicable in different performance contexts. The unit will focus on the ways in which actors prepare for work: how they use research, exercise, improvisation and rehearsal processes to work towards performance. It will promote awareness of the contributions made to performance by both the individual and the ensemble, and highlight the importance of combining flexibility and discipline in the creative work of the actor.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to prepare as an actor
- 2 Be able to develop relevant acting skills
- 3 Be able to audit own acting skills.

Unit content

1 Be able to prepare as an actor

Preparation: practical research eg observation, experimentation, role play; developing imagination; physical and mental preparation eg warming up, openness to ideas, contributing ideas, use of an actor's log

Professional behaviour: concentration; time-keeping; self-management; respect for others; respect for 'the work'; commitment; trust and cooperation; accepting responsibilities; healthy and safe working practices; responding positively to feedback

2 Be able to develop relevant acting skills

Skills and techniques: movement eg use of space, use of weight, physicalisation; voice eg projection, vocal quality, articulation; expressive qualities eg emotional range and investment; interaction, responsiveness

Improvisation: eg acceptance vs blocking, trust, spontaneity, physical, vocal, release, taking creative risks

3 Be able to audit own acting skills

Reflection: development of self-awareness; analysis and monitoring of progress; recognising strengths and areas for improvement; recording and assessing personal development; establishing criteria; objective vs subjective evaluation

Evaluation: analysis of self and ensemble; audience response; awareness of feedback; strategies for growth; identification of skills and techniques for development; personal expertise and skills; analysis; learning needs implementation

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to prepare as an actor	1.1 physically and mentally prepare for acting 1.2 demonstrate professional behaviour during rehearsals and preparatory work
LO2 Be able to develop relevant acting skills	2.1 use relevant movement, vocal and expressive skills to develop a role 2.2 use improvisation techniques effectively to explore and develop a role
LO3 Be able to audit own acting skills	3.1 reflect and evaluate own progress, identifying skills for acquisition 3.2 select and justify techniques for developing acting skills.

Guidance

Links

This unit has links with other Acting units:

- *Unit 5: Alternative Approaches to Acting*
- *Unit 10: Classical Acting*
- *Unit 41: Movement for the Actor*
- *Unit 43: Naturalistic Acting*
- *Unit 72: Vocal Method In Context*
- *Unit 73: Voice and Speech Development and Practice.*

Essential requirements

Learners will need access to rehearsal and performance space, a range of relevant texts (complete short plays, scenes, mini-scripts) and, where appropriate, related research material, video/audio recording and playback facilities. Simple props and basic costumes will be necessary, along with basic furniture and set elements.

Unit 29: Devising Performance

Unit code: M/601/7468

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to create devised performances based on initial stimuli or commissions and to evaluate the effectiveness of the performances.

● Unit abstract

This unit is concerned with creating and evaluating a devised performance, usually as live theatre although other art forms or media could be involved. The starting point for this work might be a given stimulus – a work of literature, a historical or contemporary event, a visual image, a series of photographs, a piece of music, etc – or a specific commission from an organisation or group, such as a charity, local museum, tourist board or commercial company. The unit explores the processes involved in the creation and performance of a devised piece for a target audience or commissioning group, and in evaluating its effectiveness.

This unit will enable learners to explore the basic techniques for devising a performance piece as well as to understand the requirements for developing them into an effective performance. A background knowledge of past and current practice in devising performances is a useful starting point, alongside a knowledge of the range of performance techniques available, including the use of new technologies. The ability to select appropriate methods to fulfil the performance aims is an important aspect of this work, as is an awareness of the expectations of the target audience. Thus learners should not only be able to identify the various stages of the devising process, but also be able to effectively control the development of their own work.

The creation of a devised performance can be achieved in a number of ways. Groups may select to undertake the whole creative process together or to divide tasks among the individual members. They will explore a range of different approaches, such as improvisation, role play, building on given scenarios, interaction with other art forms, etc. The final presentation can involve a variety of techniques, such as physical theatre, forum theatre, choral work, mime, tableaux and circus skills. The key to this process is to ensure the effectiveness of the performance in terms of the target audience or commissioning group. It is important that effective feedback is organised to properly evaluate the performance.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand techniques used to create material for a devised performance
- 2 Understand the process of translating a stimulus or commission into devised performance work
- 3 Be able to create and perform devised work for a target audience or commissioning group
- 4 Understand the effectiveness of the created dramatic text in performance.

Unit content

1 Understand techniques used to create material for a devised performance

Background: history of devised performance; current practice; individual performance artists and groups

Performance: techniques eg spontaneous improvisation, prepared improvisation, role play, Commedia dell'arte, physical theatre, forum theatre, choral work, mime, circus skills, building on given scenarios, interaction with other art forms

Art form/media: form eg live theatre, dance, music, projections, video, film, audio

2 Understand the process of translating a stimulus or commission into devised performance work

Stimulus: eg a work of literature, a historical or contemporary event, a visual image, a series of photographs, a piece of music

Commissioning body: type eg charity, action group, museum, art gallery, local authority, tourist board, commercial company

Commissioning process: identifying; negotiating; exploring; reviewing; revising; presenting; evaluating

3 Be able to create and perform devised work for a target audience or commissioning group

Production process: creating devised piece; finalising performance piece; organising performance; performing devised piece

Audience: type eg general, local community, specialist group, commissioning body, children, old people

Performance conditions: venue eg theatre, community centre, school, museum, old people's home, open air

4 Understand the effectiveness of the created dramatic text in performance

Evaluation process: audience feedback eg through questionnaires, interviews, discussion; formal evaluation by commissioning group; self-evaluation by devising group

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand techniques used to create material for a devised performance	1.1 assess ways in which devised performances are used 1.2 evaluate a range of techniques for creating a devised performance 1.3 select and justify techniques for a specific devised performance
LO2 Understand the process of translating a stimulus or commission into devised performance work	2.1 analyse the process of using stimuli as a basis for a devised performance 2.2 explain the process of negotiating a devised performance for a commissioning group
LO3 Be able to create and perform devised work for a target audience or commissioning group	3.1 create devised work for a target audience 3.2 organise performances of a devised piece
LO4 Understand the effectiveness of the created dramatic text in performance	4.1 organise appropriate methods of critical feedback 4.2 evaluate the effectiveness of a devised performance through critical feedback.

Guidance

Links

This unit has links with:

- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 68: Theatre Directing*
- *Unit 69: Theatre in Education*
- *Unit 77: Writing for Performance.*

Essential requirements

Regular use of an appropriate studio rehearsal space is essential, plus access to lighting, sound and audio/video recording and playback equipment.

Unit 30: Employability Skills

Unit code: A/601/0992

Level: 5

Credit value: 15

● Aim

The aim of this unit is to provide learners the opportunity to acquire the honed employability skills required for effective employment.

● Unit abstract

All learners at all levels of education and experience require honed employability skills as a prerequisite to entering the job market. This unit gives learners an opportunity to assess and develop an understanding of their own responsibilities and performance in or when entering the workplace.

Learner will consider the skills required for general employment, such as interpersonal and transferable skills, and the dynamics of working with others in teams or groups, including leadership and communication skills.

The unit also deals with the everyday working requirement of problem solving which includes the identification or specification of the 'problem', strategies for its solution and then evaluation of the results of the solution through reflective practices.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to determine own responsibilities and performance
- 2 Be able to develop interpersonal and transferable skills
- 3 Understand the dynamics of working with others
- 4 Be able to develop strategies for problem solving.

Unit content

1 Be able to determine own responsibilities and performance

Own responsibilities: personal responsibility; direct and indirect relationships and adaptability, decision-making processes and skills; ability to learn and develop within the work role; employment legislation, ethics, employment rights and responsibilities

Performance objectives: setting and monitoring performance objectives

Individual appraisal systems: uses of performance appraisals eg salary levels and bonus payments, promotion strengths and weaknesses, training needs; communication; appraisal criteria eg production data, personnel data, judgemental data; rating methods eg ranking, paired comparison, checklist, management by objectives

Motivation and performance: application and appraisal of motivational theories and techniques, rewards and incentives, manager's role, self-motivational factors

2 Be able to develop interpersonal and transferable skills

Effective communication: verbal and non-verbal eg awareness and use of body language, openness and responsiveness, formal and informal feedback to and from colleagues; ICT as an effective communication medium; team meetings

Interpersonal skills: personal effectiveness; working with others; use of initiative; negotiating skills; assertiveness skills; social skills

Time management: prioritising workload; setting work objectives; making and keeping appointments; working steadily rather than erratically; time for learning; reliable estimate of task time

Problem solving: problem analysis; researching changes in the workplace; generating solutions; choosing a solution

3 Understand the dynamics of working with others

Working with others: nature and dynamics of team and group work; informal and formal settings; purpose of teams and groups eg long-term corporate objectives/strategy; problem solving and short-term development projects; flexibility/adaptability; team player

Teams and team building: selecting team members eg specialist roles, skill and style/approach mixes; identification of team/work group roles; stages in team development eg team building, identity, loyalty, commitment to shared beliefs, team health evaluation; action planning; monitoring and feedback; coaching skills; ethics; effective leadership skills eg setting direction, setting standards, motivating, innovative, responsive, effective communicator, reliability, consistency

4 **Be able to develop strategies for problem solving**

Specification of the problem: definition of the problem; analysis and clarification

Identification of possible outcomes: identification and assessment of various alternative outcomes

Tools and methods: problem-solving methods and tools

Planning and implementation: sources of information; solution methodologies; selection and implementation of the best corrective action eg timescale, stages, resources, critical path analysis

Evaluation: evaluation of whether the problem was solved or not; measurement of solution against specification and desired outcomes; sustainability

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to determine own responsibilities and performance	1.1 develop a set of own responsibilities and performance objectives 1.2 evaluate own effectiveness against defined objectives 1.3 make recommendations for improvement 1.4 review how motivational techniques can be used to improve quality of performance
LO2 Be able to develop interpersonal and transferable skills	2.1 develop solutions to work-based problems 2.2 communicate in a variety of styles and appropriate manner at various levels 2.3 identify effective time management strategies
LO3 Understand the dynamics of working with others	3.1 explain the roles people play in a team and how they can work together to achieve shared goals 3.2 analyse team dynamics 3.3 suggest alternative ways to complete tasks and achieve team goals
LO4 Be able to develop strategies for problem solving	4.1 evaluate tools and methods for developing solutions to problems 4.2 develop an appropriate strategy for resolving a particular problem 4.3 evaluate the potential impact on the business of implementing the strategy.

Guidance

Links

This unit has links with:

- *Unit 48: Personal and Professional Development*
- *Unit 75: Work-Based Experience.*

It also links with the following Asset Skills cross-sectoral Employability Matrix:

- B2.4 Plan and manage time, money and other resources to achieve goals
- B3.3 Find and suggest new ways to achieve goals and get the job done
- B4.5 Plan for and achieve your learning goals
- C1.1 Understand the roles people play in a group and how you can best work with them
- C1.7 Lead or support and motivate a team to achieve high standards
- C2.6 Find new and creative ways to solve a problem.

Essential requirements

Access to a range of work-related exemplars (eg appraisal and development systems, team health checks, job descriptions, action plans, communication strategies, etc) would be of assistance in delivering this unit. Case studies based on relevant sectors, workshops, career talks, work-based mentors would also be useful in the teaching and learning aspect of the unit.

Learners can generate assessment evidence through a range of possible activities including individual work placements, project management, research reports, development of case studies, the process of working with others (eg employee – supervisor roles, teamwork, group work) and everyday communication within the workplace.

Unit 31: Facilities Operation in the Arts

Unit code: A/601/7473

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop the essential skills and knowledge of the duties and responsibilities required to operate and manage facilities of public arts venues.

● Unit abstract

This unit is intended to inform learners of best practice associated with facilities operation and management supported with the practical application of skills and techniques under working conditions. This unit should have a practical focus and be informed by underpinning current legislative and health and safety requirements. Knowledge and understanding of management and operational systems and processes will enable learners to develop and refine their own applied operative that culminates in an operation and management activity for example a live event or performance in an arts venue.

Through underpinning research into current practices the practical and theoretical components of this unit will enable learners to show they can apply knowledge and understanding under working conditions. It is essential that during planning, processes and application, learners work within current legislative frameworks including operating and working safely.

Learners will have the opportunity to select and negotiate their own arts venue to complete the practical operational duties required in this unit. Learners must demonstrate application of skills and knowledge in response to a defined and negotiated venue/art venue under working conditions.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the responsibilities and duties of facilities management in the arts
- 2 Understand the current legal and health and safety requirements in facilities operation and management
- 3 Be able to use a range of administrative systems and processes
- 4 Be able to evaluate and review the qualities and effectiveness of facilities operation.

Unit content

1 Understand the responsibilities and duties of facilities management in the arts

Employer/funding agencies: private and/or public ownership of facilities; management board/trustees; local authority; funding partnerships and sources; terms; financial management; personal contract and accountability; lines of management responsibility

The building: essential services and supplies; maintenance and repair; refurbishment and development and security

The staff: staffing structure and responsibilities; employment terms and conditions; training and development; legal issues (equal opportunities, etc); part-time workers and volunteers

The audience and customers: identifying and assessing needs; expectations and reactions; providing information and advice; providing customer care and control; accessibility; safety and security; legal obligations and liabilities; processing and monitoring sales and bookings; maintaining communication systems and databases; ancillary services and sales

The licence-granting authorities: local authority regulations; fire service expectations and requirements; employment and insurance law; building and accessibility regulations

2 Understand the current legal and health and safety requirements in facilities operation and management

Statutory regulations: terms of licences; local authority regulations; fire service expectations and requirements; employment and insurance law; building and accessibility regulations

Health and safety measures: risk assessment procedures; COSHH; PAT and record keeping

3 Be able to use a range of administrative systems and processes

Information processing: IT systems; booking and ticketing; mailing lists and databases; archive and record keeping

Financial systems: budgeting and accounting procedures; purchases and sales; staff salaries; wages and statutory contributions

Building management: fixed costs; services; maintenance and refurbishment schedule; equipment control

Event management: multi-use considerations; planning and scheduling; marketing and publicity functions

4 **Be able to evaluate and review the qualities and effectiveness of facilities operation**

Criteria: current and broadcast objectives; policy statements and criteria for evaluation

Public responses: means of gathering and measuring public reactions to work

Personnel appraisal and review: procedures and schedule for reviewing and training staff

External review: schedule for external reviews and reports

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the responsibilities and duties of facilities management in the arts	1.1 assess the sources of funding for the facilities/organisation and management responsibilities 1.2 explain the manager's responsibilities in respect of physical and human resources 1.3 explain current licence-granting arrangements 1.4 identify the issues relating to the care and control of customers
LO2 Understand the current legal and health and safety requirements in facilities operation and management	2.1 explain relevant statutory regulations governing the public use of the facilities 2.2 explain the health and safety regulations for facilities staff and audiences/customers 2.3 assess appropriate processes for recording and documenting the proper discharge of responsibilities
LO3 Be able to use a range of administrative systems and processes	3.1 develop and deploy effective systems for processing information and maintaining communications 3.2 use budgeting and accounting systems to manage finances 3.3 demonstrate procedures to maintain and manage physical facilities/building/equipment 3.4 apply practical administrative systems in the management of an event/facility
LO4 Be able to evaluate and review the qualities and effectiveness of facilities operation	4.1 implement strategies for carrying out reviews and evaluations against published criteria 4.2 carry out reviews and evaluations of public responses to events/facilities.

Guidance

Links

This unit has links with:

- *Unit 38: Managing a Creative Business*
- *Unit 45: Performing Arts Facilities Management*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project*
- *Unit 75: Work-based Experience.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision

Technical Theatre

- G4a Managing finance for a defined work activity
- G4b Managing the finance of a functional area of work
- G4c Managing finance
- G5a Allocating and checking team members' work
- G6a Providing leadership
- G11a Building work relationships
- G11b Developing and maintaining work relationships
- G14 Recruiting staff
- G15 Setting targets and monitoring performance
- G16 Using subcontractors
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- TP3.7 Planning requirements for a production (C2)
- TP23.1 Maintaining buildings or equipment (C12)
- RC4 Responding to emergencies and security breaches.

Essential requirements

It is essential that resources and spaces are comparable with industry standards. These resources must be available at appropriate points within the project timescale and learners must have sufficient access to resources to achieve work of industry standard.

Employer engagement and vocational contexts

This unit gives an ideal context for engaging with a range of creative and cultural communities directly through venues or through arts organisations, artists or support agencies. These can be located in the immediate community, be local, regional, national or even international given the appropriate context. Local universities, arts centres and training providers are good sources of information about further training, and can be useful for exploring and experiencing the live work of artists and companies in the context of this unit. Colleges, schools and education providers are contacts for workshops; centres should be encouraged to foster, engage, and make partnership and links with these bodies. Work placements may provide a valuable source of primary research and help in developing and locating new, often less obvious, employer contacts.

Unit 32: Historical Context in the Performing Arts

Unit code: Y/601/7478

Level: 5

Credit value: 15

● Aim

The aim of this unit is to develop understanding of the history of a performing art form and genre, and of how past practice relates to and informs current practice in the chosen form.

● Unit abstract

Professional involvement within the performing arts requires knowledge and understanding of previous practice because current practice evolves from earlier techniques and innovations.

The performing art studied in this unit should reflect the learner's programme of study; for example a dancer will look at how dance forms have developed over time, a musician music and so on. All learners will need to consider developments in technique in their performance area. They will also need to have a basic understanding of how technology has affected their chosen art. Clearly technology learners will study this area in depth.

The choice of a specific genre will enable the learner to focus on an aspect of their chosen art form in which they are particularly interested in. It may be that different groups or individuals will choose different genres and this will give the whole group a range of information to help their future studies.

Learners will need to carry out research to show how the genre has developed. The outcome of this research can be presented in writing, orally or as some kind of practical work. In addition the learner will need to demonstrate practically how past practice informs current practice. Examples of this practical demonstration might include a performance with explanation; a workshop using extracts; character analysis; individually or in small groups.

This unit informs other units in that it provides some of the theoretical support that is required in many practical elements of learning programmes. It also develops research skills which will be needed in many units.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the development of a chosen performing art
- 2 Understand the development of a genre within a chosen performing art
- 3 Be able to demonstrate practically how past practice in a chosen genre informs current practice.

Unit content

1 Understand the development of a chosen performing art

Performing art: type eg theatre, dance, music

Development: influences eg key works, key practitioners, significant changes, debates, theorists; other factors eg cultural, social, political, economic; technological factors eg performance spaces, lighting, sound, mechanical, costume, make-up; relationships eg between audience and performers, between audience and performed works; between audience and performance spaces

Historical contexts: relationship between wider historical context and the performing art; interrelations between performing arts; national and international contexts; role and status of the performing artist at different times

2 Understand the development of a genre within a chosen performing art

Performing art: genre eg tragedy, comedy, pastoral, musical theatre, Brechtian, theatre of the absurd, tap, jazz ballet, ballroom, popular music, classical music, folk, rock

Development: elements eg codes, conventions, iconography, styles, technologies, cross-over, performance spaces

3 Be able to demonstrate practically how past practice in a chosen genre informs current practice

Past practice: eg of acting, of playing, of dancing, of singing, of speaking, of using technology

Current practice: eg formal, informal, live, recorded, solo, ensemble

Practically: eg performance, workshop, demonstration

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the development of a chosen performing art	1.1 explain the formal characteristics of the chosen performing art 1.2 explain the development of the chosen performing art 1.3 explain how the historical context in which the chosen performing art developed affected its development
LO2 Understand the development of a genre within a chosen performing art	2.1 describe how the chosen genre relates to the chosen performing art 2.2 explain the development of a genre within the chosen performing art
LO3 Be able to demonstrate practically how past practice in a chosen genre informs current practice	3.1 prepare to show practically how past practice in a chosen genre informs current practice 3.2 demonstrate practically how the chosen genre has developed into its current form.

Guidance

Links

This unit has links with:

- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 20: Creative Arts Research Skills*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Employer engagement and vocational contexts

Links to local performance venues and companies would enhance learner development and experience.

Unit 33: Innovative Theatre Performance Work

Unit code: D/601/7482

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to study and explore approaches to performing that are based on experimental or innovative creative work and produce their own innovative performance.

● Unit abstract

This unit is about studying and exploring innovative approaches to performance. Its purpose is to enable learners to raise their awareness of innovative contemporary approaches and also to produce their own innovative performance work. Innovation is open to broad interpretation and learners will explore its range and scope.

Learners will be encouraged to analyse how and why work is considered to be innovative in terms of its structure, style, language, theme and form. They will examine the demands placed upon the actor or audience, use of space or time and the social, historical and cultural context in which innovation takes place.

Learners will study an aspect of innovation from theatre history and in the contemporary performing arts scene. Learners taking this unit are required to explore the general nature and impact of experiment in dramatic forms, and how this affects the performance process; but they should then focus on two or more specific innovative texts, practitioners or movements for more detailed study.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the nature and context of innovative performance practice
- 2 Be able to apply appropriate skills and processes in the realisation of innovative performance
- 3 Be able to use appropriate documentation to record, analyse and evaluate processes and skills.

Unit content

1 Understand the nature and context of innovative performance practice

Origins and aims: innovation in its historical contexts; the impulse to innovate; forms of experimentation; attempts to define what qualifies as innovative

Context: scope eg the social, political, cultural and historical context of the innovative area selected for close study; nature of the innovation and its subsequent influence

Essential characteristics: specific performance features of the chosen area of study; consequences for the performer of working with this material

2 Be able to apply appropriate skills and processes in the realisation of innovative performance

Key principles and practices: the demands placed upon the actor by the material being worked; the relationships between theoretical concepts and performance realisation

Rehearsal techniques: use of devising and improvisation; forms of stylisation and expression; contextualising exercises; games and group work

Listening and responding: ensemble interaction; taking direction; creative flexibility and adaptability; commitment; engagement and concentration; experiment and risk

Physical and vocal expression: range and use of physicality and voice; use of specific innovative techniques and their provenance; exploration of vocabularies eg choreographic, performance art

Performance qualities: importance of commitment on stage; concentration and focus; interaction and response; emotional involvement; stamina; audience awareness

3 Be able to use appropriate documentation to record, analyse and evaluate processes and skills

Critical vocabulary: analysis of self and ensemble eg in both process and performance

Audience response: generating feedback and critical viewings; collecting data and responses from audiences and using the results in further developmental work

Strategies for growth: identification of skills and techniques for development

Documentation: choice of appropriate methods of documentation eg logs, digital recordings, web-based archive

Evaluation: analysis of self and ensemble; audience response; awareness of feedback; strategies for growth; identification of skills and techniques for development; personal expertise and skills; analysis; learning needs; implementation

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the nature and context of innovative performance practice	1.1 critically assess the nature and context of innovative theatre practice 1.2 compare and contrast historical and contemporary areas of innovative performance practice 1.3 explain how specific areas of innovative performance practice have an impact on the skills and practice of performers
LO2 Be able to apply appropriate skills and processes in the realisation of innovative performance	2.1 use rehearsals and workshops to develop skills appropriate to defined innovative performance practice 2.2 apply learned techniques and skills to realise innovative performance
LO3 Be able to use appropriate documentation to record, analyse and evaluate processes and skills	3.1 use appropriate methods of documenting developmental and performance processes 3.2 collect, collate and analyse data relating to audience response and level of engagement 3.3 use appropriate technical language in the evaluation of processes and skills.

Guidance

Links

This unit has links with:

- *Unit 32: Historical Context in the Performing Arts*
- *Unit 41: Movement for the Actor*
- *Unit 43: Naturalistic Acting*
- *Unit 49: Physical Theatre Performance*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 72: Vocal Method in Context*
- *Unit 73: Voice and Speech Development and Practice.*

Essential requirements

Learners must have access to a performance venue and a studio rehearsal space with related technical support.

Unit 34: Jazz Dance Technique and Performance

Unit code: H/601/7483

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to extend their physical and expressive powers in jazz dance by developing techniques and to increase their understanding of the function of jazz dance in different contexts.

● Unit abstract

Jazz dance is at the root of many modern dance forms used today. This unit will focus on building up the necessary level of skill and technique in a practical way so that learners can explore the possibilities of several jazz dance styles. Jazz dance has its origins in African dance but has developed into a social dance form, as well as a theatre form that is commonly performed. The styles are always changing, however, and learners will have opportunities to look at more than one dance style and the dancers who perform them.

The jazz dance class will be the focus of the unit; the warm-up, technique development, increasing stamina, flexibility and expertise, will be covered in every class. Tutor-led classes can be augmented by workshops led by visiting professionals and this will open up chances to try new styles and ideas. It is important that learners are able to explore their developing technique through more than one style, such as modern jazz and street jazz. The styles that are selected will be the focus of technique classes, where dance skills are honed and new steps and moves worked out.

Since many forms of jazz are highly athletic and physically onerous, it will be essential that classes deliver the opportunity to develop fitness levels and stamina, understanding of how to execute moves safely and securely, as well as the stylistic details of each style. The syncopated, isolated and rhythmically taught style of stage jazz dance might be contrasted with a more rooted style that uses the floor creatively in rolls, turns and balances. No style that has developed a clear technique system should be seen as off limits. Safety and accessibility will be important in designing workshops and classes, but learners must be open-minded in their approaches to different styles.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to develop and maintain the technical and performance skills required to participate in and perform jazz styles
- 2 Be able to apply dance techniques to jazz styles used in modern repertoire
- 3 Be able to perform jazz dance styles.

Unit content

1 Be able to develop and maintain the technical and performance skills required to participate in and perform jazz styles

Technique classes: comprising eg warm-ups, floor work, centre practice, travelling steps

Technical: strength; flexibility; extensions; contractions; releases; weight placement; posture; using rhythm; isolations; coordination; turns; jazz walks; combinations; coordination through isolation in head, ribs, arms, hips and legs, travels and turns; weight placement; rhythm

Combinations: solos and small groups; use of space; alignment; lyrical and thematic dances

2 Be able to apply dance techniques to jazz styles used in modern repertoire

Dances: tutor-taught sequences and combinations to accompaniment; repertoire

Style: modern jazz eg Mattox, Cole; stage/theatre jazz eg Fosse; street jazz, hip hop, break dance

Composition: learners' own choreography of jazz combinations; solos and small groups; the use of space in jazz; alignment; lyrical and thematic dances

3 Be able to perform jazz dance styles

Performance: focus and projection; expression and dynamics; clarity and accuracy of action

Ensemble: solo and group performances; use of space; awareness of other performers; projection and communication of style and form

Evaluation: format eg written, verbal analysis of own technical development, performance

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to develop and maintain the technical and performance skills required to participate in and perform jazz styles	1.1 respond appropriately in technique classes 1.2 successfully reproduce the physical characteristics of selected jazz styles
LO2 Be able to apply dance techniques to jazz styles used in modern repertoire	2.1 demonstrate the application of dance skills and techniques to jazz styles used in modern repertoire 2.2 choreograph jazz sequences that demonstrate connections between jazz dance, musicality and interpretation of music
LO3 Be able to perform jazz dance styles	3.1 demonstrate jazz dance styles in solo and group performance 3.2 critically evaluate own performance in terms of technique and performance quality.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing A Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

A studio, preferably with heating, mirrors, sound and DVD/video playback facilities is essential for this unit.

Employer engagement and vocational contexts

Engagement with professional dance companies and studios will give learners opportunities to experience the professional dance world. Educational contexts where there are dance departments may provide opportunities to experience dance as a professional practitioner or dance leader.

Unit 35: Jazz Dance Development and Analysis

Unit code: K/601/7484

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to analyse how jazz dance styles develop and then apply their findings to their own jazz dance practice.

● Unit abstract

This unit gives dancers opportunities to explore the range of jazz styles being used today, whilst rooting them in their cultural context and purpose. Learners will develop and maintain their dance skills and use them in practical explorations. The necessity to maintain a consummate level of fitness, strength, flexibility and stamina will be emphasised through regular classes. Classes will deliver a range of challenges through choreography devised by the tutor taken from the repertoire or from learners. There will be a focus on exploring new and existing hybrid forms, absorbing new ideas and acquiring new skills needed for approaching the challenges of this form.

Regular classes will take the form of the traditional jazz dance format: warm-up and strengthening exercises, aerobic exercise, floor work, centre practice, travelling steps and taught combinations. Each class will be adapted to encompass the demands of the particular style tackled. For instance, street dance classes may involve a focus on highly rhythmical head, arm, hand and leg isolations, jazz ballet class will need to look at the cross-over between the styles, such as how the ballet positions are used and morphed into something new.

Learners will explore the social significance of their chosen styles, their roots and how they have developed. The work and impact of leading practitioners, currently working and historically, should be connected with practice in class and performance, to fully develop learners' understanding of the styles.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to improve and maintain the technical skills and physical fitness required to participate in jazz rehearsal and performance
- 2 Be able to apply technique to dance performance across jazz styles
- 3 Be able to perform a substantial jazz dance combination/piece, applying appropriate technique and skills
- 4 Understand the influence and impact of leading practitioners on the development of jazz dance.

Unit content

1 **Be able to improve and maintain the technical skills and physical fitness required to participate in jazz rehearsal and performance**

Technical: flexibility; posture; turn-out/parallel; placement; rhythm exercises; turns; leaps; vocabulary; syncopation; time signature recognition eg 4/4, 3/4, 5/4; isolations

Technique class and physical fitness: warm-up and strengthening exercises; aerobic exercise; floor work; centre practice; travelling; combinations

Review: accepting direction; responding to evaluation by self and tutor; setting targets for further work

2 **Be able to apply technique to dance performance across jazz styles**

Style and genre: eg tutor-taught sequences and combinations, repertoire sources, music video, musical theatre, variety and professional practitioners/companies (such as Union Dance or Doug Elkins), range of musical accompaniments

Technique: accuracy and intention of movement; bodyline; stylistic features; interpretive features

3 **Be able to perform a substantial jazz dance combination/piece, applying appropriate technique and skills**

Performance: focus and projection; expression and dynamics; musicality; clarity; spatial relationship; relationship with other performers and audience

Technique: accuracy and intention of movement; bodyline; stylistic features; interpretive features

Review: accepting direction; responding to evaluation by self and tutor; setting targets for further work

4 **Understand the influence and impact of leading practitioners on the development of jazz dance**

Influences: the work and impact of leading choreographers eg Gus Giordano, Katherine Dunham, Bob Fosse, Jack Cole, Gene Kelly, Jerome Robbins, Arlene Phillips, Gillian Lynne, Michael Kidd

Sources: film; theatre; musical theatre; variety/vaudeville; television; music video; archive

Format: eg analysis, led workshop, demonstration, performance, lecture

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to improve and maintain the technical skills and physical fitness required to participate in jazz rehearsal and performance	1.1 determine and demonstrate appropriate physicality and jazz dance skills in rehearsal and performance 1.2 evaluate and improve own work
LO2 Be able to apply technique to dance performance across jazz styles	2.1 apply dance skills in the performance of jazz dances 2.2 demonstrate jazz technique in the performance of dances across jazz styles
LO3 Be able to perform a substantial jazz dance combination/piece, applying appropriate technique and skills	3.1 give expressive and focused practical presentations which demonstrate musicality, appropriate technique and skills 3.2 critically evaluate own performance in terms of technique and performance quality
LO4 Understand the influence and impact of leading practitioners on the development of jazz dance	4.1 analyse the influence and impact of leading practitioners on the development of jazz dance 4.2 demonstrate skills and techniques of leading practitioners of jazz dance 4.3 evaluate the integration of practitioners' skills and techniques into own work.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

A studio, preferably with heated floor, mirrors, sound and DVD/video playback facilities, will be essential for this unit.

Employer engagement and vocational contexts

Engagement with professional dance companies and studios will give learners opportunities to experience the professional dance world. Educational contexts where there are dance departments may provide opportunities to experience dance as a professional practitioner or dance leader.

Unit 36: Lighting Design for Live Performance

Unit code: M/601/7485

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop the skills and techniques required to design lighting and colour for performance.

● Unit abstract

Lighting makes a fundamental contribution to the performance event which goes beyond the illumination of the performers to allow an audience to see. In this unit, learners will develop the creative and vocational skills required to prepare a range of lighting designs for drama, dance and music performances. Learners will be introduced to a range of equipment and control systems and will explore their technical characteristics and aesthetic potential.

The unit encourages ways of thinking about light through developing an understanding of how lighting can be used to define stage space, to create atmosphere, to underscore and support text and to complement the other performance and production elements. Learners will explore the ways in which lighting ideas may be communicated to collaborators throughout the rehearsal and devising process.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the range of lighting equipment for performance
- 2 Understand the nature of light and colour and their role in performance
- 3 Be able to explore lighting ideas in theory and practice
- 4 Be able to create and manage appropriate documentation for a production.

Unit content

1 Understand the range of lighting equipment for performance

Equipment: luminaires eg automated, generic; control systems eg rigging positions and techniques; stage lighting systems; power supply; distributors; manufacturers; hire companies

Key technical features: lenses; photometric data; methods of focusing; accessories eg gobos, colour changers, effects wheels

Artistic potential: beam size; shape and quality eg to create specific effects, provide creative solutions to performance needs

2 Understand the nature of light and colour and their role in performance

Key features: intensity; direction; movement; timing; colour

Light: wavelength; colour temperature; light sources eg Tungsten-Halogen, HMI, CSI, LED

Colour: primary and secondary colours; colour correction; colour media eg gel ranges, dichroics

Colour mixing: additive; subtractive; effect on fabric; on setting or model; on skin tone

Conventions: eg cross fade, blackout; split fade; full-up finish, follow spot, backlight, sidelight, frontlight, toplight

Techniques: role and style of light in different types of performance eg theatre, dance, variety, musical; installation

3 Be able to explore lighting ideas in theory and practice

Brief: eg in relation to text, script, movement content, music; in relation to the needs of the performance eg in relation to rehearsals, stage, costume and sound design input; in relation to the style of the performance

Design process: exploration of ideas eg mood board, photographs, storyboard images, cue synopsis, lighting score, sketches, computer rendered images; level and detail of creative response in relation to brief

Design methods: approaches to lighting the stage eg for dance, for drama, McCandless, Pilbrow

Experimentation: with equipment eg in rehearsals, in workshop, in studio, on set model

Relationship to other production and design aspects: space; setting; costume; sound; projection; potential impact on the audience's reception

Communication: style and purpose of design; prepared lighting images for sharing eg with director, choreographer, design and production team, performers

4 Be able to create and manage appropriate documentation for a production

Rig plan: to scale; appropriate conventions

Supporting documentation: equipment list; budget sheet; lighting sections; power supply calculations; preliminary cue list; storyboard; colour call; circuit list; state list; cue sheet

Evaluation: style and purpose; impact eg on performers, audience; in relation to other design elements eg specific moments; successful outcomes; areas for improvement

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the range of lighting equipment for performance	1.1 evaluate the key technical features of lighting equipment 1.2 evaluate the artistic potential of lighting equipment
LO2 Understand the nature of light and colour and their role in performance	2.1 evaluate the dramatic qualities of light in performance conditions 2.2 assess the impact of colour choice on setting, costume and skin tone
LO3 Be able to explore lighting ideas in theory and practice	3.1 create lighting images in response to a brief 3.2 contribute to a performance process through communicating lighting design intentions 3.3 develop and justify a lighting concept 3.4 assess the role of light in a specific context
LO4 Be able to create and manage appropriate documentation for a production	4.1 create a lighting plan to scale 4.2 create a lighting cue synopsis 4.3 produce and manage documentation appropriate to the needs of the production and venue 4.4 evaluate the design as realised in performance.

Guidance

Links

This unit has links with:

- *Unit 7: Automated Lighting for Live Performance*
- *Unit 30: Employability Skills*
- *Unit 37: Lighting Operation for Live Performance*
- *Unit 46: Performing Arts Rigging.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customers needs
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely
- HS2 Assessing risks (HSS6)
- HS3b Selecting and using safe systems for working at height (RC3)
- HS5 Controlling risks (ENTO HSS2)
- TP2.3 Developing and refining lighting ideas for performance (C1)
- TP2.5a Contribute to the interpreting of designs for sets or props (C1)
- TP2.6 Developing and researching ideas for a production (C1)
- TP3.3b Planning lighting requirements for a production (C2)
- TP3.7 Planning requirements for a production (C2)
- TP4a Preparing drawings to communicate designs (C12)
- TP4b Provide design information to enable drawings to be produced (C12)
- TP5.3 Sourcing lighting and special effects equipment and consumables (C4)
- TP5.4 Sourcing props, materials and equipment (C4)
- TP5.5 Sourcing materials and equipment for sets (C3)
- TP8.2a Setting up, focussing lighting and checking control systems and accessories (C6)
- TP8.2b Oversee the setting up, focussing of lighting and checking of control systems and accessories (C6)

- TP8.3a Operating special effects for live performances in the theatre (C10)
- TP8.3b Setting up special effects for live performances in the theatre (C10)
- TP8.3c Oversee the setting up and operating of special effects for live performances in the theatre (C10)
- TP9.2a Rehearsing and plotting the lighting (C9)
- TP9.2b Co-ordinate the rehearsing and plotting of the lighting (C9)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- TP20.2 Operating lighting for a live performance in the theatre (C10)
- MTP2 Cleaning up own work area.

Essential requirements

Learners require access to a theatre or studio space where lighting ideas can be tried out and tested. The space must have appropriate rigging positions, power supply and cabling. There must be appropriate access equipment for safe working at height, eg Genie lift. There must be appropriate stock of automated lighting equipment and connecting cables and appropriate control boards where the full range of individual attributes can be programmed.

This unit requires the support of specialist technical staff with automated lighting programming experience.

Employer engagement and vocational contexts

This unit would be an ideal opportunity for learners to explore the full range of lighting equipment and techniques. Research should involve a range of manufacturers of lighting equipment for performance and learners should aim to see as many examples of live performance as possible.

Unit 37: Lighting Operation for Live Performance

Unit code: T/601/7486

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to realise lighting designs and operate lighting equipment under performance conditions.

● Unit abstract

This unit concentrates on the technical and vocational skills required to implement a lighting design in performance. Learners are introduced to processes and technical methods necessary to prepare, rig, focus, plot and replay lighting states with accuracy and sensitivity. The unit encourages ways of thinking about the contribution that lighting can make to the performance beyond the illumination of the performers.

Learners will experience the complete lighting process from design, rigging and operating during performances.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand how lighting designs for live performance are realised
- 2 Be able to prepare lighting equipment and accessories safely and securely
- 3 Be able to plot and replay lighting states
- 4 Be able to operate a lighting control system during a performance.

Unit content

1 Understand how lighting designs for live performance are realised

Equipment: luminaires eg floods, par-cans, fresnels, PCs, profiles, low voltage units; control systems eg rigging positions and techniques; stage lighting systems eg power supply, distributors, manufacturers, hire companies

Key technical features: lenses; photometric data; beam size, shape and quality; intensity; power consumption; methods of focusing; accessories eg gobos, colour changers, effects wheels

Lighting symbols: universal lighting symbols; specific scaled symbols for manufacturer's make and model; hand drawn; CAD; information denoting; dimmer; circuit information; rigging position and orientation; colour; accessories; focus

Process: plan eg lighting documentation, preparation of equipment, rigging, focusing, plotting, technical rehearsal, dress rehearsal, performances, strike, returns

2 Be able to prepare lighting equipment and accessories safely and securely

Basic maintenance: preparation and pre-checking of equipment eg cleaning, visual check, relamping

Rigging: methods eg on bars, on stands, on booms; using access equipment safely; appropriate connection of lanterns to dimmers eg patching, circuiting; cabling eg power ratings, electrical safety

Problem solving: fault-tracing techniques

Focusing: according to verbal and visual instructions; use of colour; use of accessories eg shutters, iris, barn doors, gobo, scroller

Safe working procedures: electrical; working at height; use of access equipment; cabling; manual handling; risk assessment; heat; national working time directives; union regulations; local recommendations

3 Be able to plot and replay lighting states

Connection of equipment: patching eg channels to dimmers, dimmers to lanterns; preparation for plotting eg recording of groups, sub-masters, preliminary states, cue sheets, state lists, houselights, working lights

Cues: creating, modifying and editing using; memory lighting states eg manual faders and cue sheets, cross fades, split fades; record cues; operating in sequence; amending timings

Documentation: cue sheets; circuit list; state list; plan; pre-show checklist; appropriate back-up precautions

Modifications: to cue timing; to individual channel levels; insertion of additional cues; deletion of plotted cues

4 Be able to operate a lighting control system during a performance

Pre-show: processes eg equipment check, flash through, state check, communications tests, pre-set, houselights

Professional processes: communications eg correct terminology, conventions, procedures, good practice; responding eg to events on stage, to changing needs of the performance, unforeseen events, changes in the performance, equipment failure

Cues: performing eg with accuracy, with sensitivity in relation to stage events, manually, using computer memory, cued by stage management, self-instigated, visual cue, 'busking' or live mixing of light

Health and safety: electrical safety, working at height regulations, fire safety, Local Authority Licensing Requirements; ABTT codes of practice; risk assessment as appropriate to specific performance circumstances

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand how lighting designs for live performance are realised	1.1 evaluate the key technical features of lighting equipment 1.2 explain the processes involved when providing lighting for live performances 1.3 assess implications for lighting operation from designs
LO2 Be able to prepare lighting equipment and accessories safely and securely	2.1 follow guidelines and safe working procedures when undertaking maintenance of equipment 2.2 rig lighting equipment safely and accurately according to the plan 2.3 follow guidelines and instructions relating to the connection of lighting equipment 2.5 focus and colour lighting equipment to specific instructions
LO3 Be able to plot and replay lighting states	3.1 prepare and connect equipment in preparation for plotting 3.2 create and record a series of cues 3.3 produce and manage documentation and appropriate back-up precautions 3.4 modify lighting states when required
LO4 Be able to operate a lighting control system during a performance	4.1 perform pre-show processes 4.2 demonstrate professional processes in performance 4.3 perform cues with sensitivity as required 4.4 follow health and safety guidelines.

Guidance

Links

This unit has links with:

- *Unit 7: Automated Lighting for Live Performance*
- *Unit 30: Employability Skills*
- *Unit 36: Lighting Design for Live Performance*
- *Unit 46: Performing Arts Rigging.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customers needs
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely
- HS2 Assessing risks (HSS6)
- HS3b Selecting and using safe systems for working at height (RC3)
- HS5 Controlling risks (ENTO HSS2)
- TP2.3 Developing and refining lighting ideas for performance (C1)
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- TP2.6 Developing and researching ideas for a production (C1)
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- TP3.7 Planning requirements for a production (C2)
- TP4a Preparing drawings to communicate designs (C12)
- TP4b Provide design information to enable drawings to be produced (C12)
- TP5.3 Sourcing lighting and special effects equipment and consumables (C4)
- TP5.4 Sourcing props, materials and equipment (C4)
- TP5.5 Sourcing materials and equipment for sets (C3)
- TP8.2a Setting up, focussing lighting and checking control systems and accessories (C6)
- TP8.2b Oversee the setting up, focussing of lighting and checking of control systems and accessories (C6)

- TP8.3a Operating special effects for live performances in the theatre (C10)
- TP8.3b Setting up special effects for live performances in the theatre (C10)
- TP8.3c Oversee the setting up and operating of special effects for live performances in the theatre (C10)
- TP9.2a Rehearsing and plotting the lighting (C9)
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- TP15a Arranging, managing and receiving tours (M7)
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- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- TP20.2 Operating lighting for a live performance in the theatre (C10)
- MTP2 Cleaning up own work area.

Essential requirements

Learners require access to a theatre or studio space where lighting ideas can be tried out and tested. The space should have appropriate rigging positions, power supply and cabling. There must be appropriate access equipment for safe working at height, eg Genie lift. There must be appropriate stock of automated lighting equipment and connecting cables and appropriate control boards where the full range of individual attributes can be programmed.

This unit requires the support of specialist technical staff with automated lighting programming experience.

Employer engagement and vocational contexts

This unit is an ideal opportunity for learners to explore the full range of lighting equipment and techniques. Research should involve a range of manufacturers of lighting equipment for performance and learners should aim to see as many examples of live performance as possible.

Unit 38: Managing a Creative Business

Unit code: A/601/1673

Level: 4

Credit value: 15

● Unit aim

The aim of this unit is to enable learners to manage a small business in the creative arts sector by examining the personal and professional skills required.

● Unit abstract

This unit looks into the skills required for small businesses to survive in the contemporary arts world. It gives learners the opportunity to assess themselves to see if they have the necessary skills. Arts businesses tend to be small- or medium-size enterprises, and a large number of arts professionals are self-employed sole traders. This unit encourages learners to progress to self-employment without gaps in the skills needed to make a success of their enterprise. The unit also gives learners the opportunity to investigate how enterprises may be structured, funded and managed.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the structures of small businesses in the arts sector
- 2 Understand sources of funding and the support available to small businesses
- 3 Be able to apply financial administration techniques important to small business enterprises
- 4 Understand management issues relevant to small business enterprises.

Unit content

1 Understand the structures of small businesses in the arts sector

Structures: business structures; sole traders; partnerships; concept of unlimited and limited liability; limited companies

Role of small business: small businesses in the arts and their interrelationships in the industry; niche; expertise

Personal structures: role and responsibilities of sole traders; partners; directors of small limited liability companies

Personal skills: time management; financial and market awareness; commitment; assertiveness; communication; planning; target setting; problem solving and decision making

2 Understand sources of funding and the support available to small businesses

Start-up funding: loans; overdrafts; government grants and loan schemes; start-up schemes; local and regional variations

Ongoing sources: special project funding; lottery funding; Arts Councils; European sources; other specialist sources; employment subsidies

Supporting relevant organisations: RABs; local, regional and governmental departments; Arts Councils; local authorities; unitary authorities; public organisations; sponsorship

Role of relevant organisations: services offered; clients; aims and objectives

3 Be able to apply financial administration techniques important to small business enterprises

Recording financial transactions: simple systems for recording financial transactions in a small business environment

Income tax, national insurance (NI) and VAT: liabilities in respect of tax, NI and VAT; calculating likely contributions/demands; documentation relating to tax, NI and VAT; implications of self-assessment

Credit control: recognising the importance of credit control; simple credit control techniques relevant to small business; cash flow forecast

4 Understand management issues relevant to small business enterprises

Use of time: time management; demands

Limits to growth: availability of personnel; implications for employing personnel; limitations of market; budgetary constraints; complying with legislation

Financial forecasts: role; cashflow forecasts; the value of targets and associated strategies; business planning; marketing; business development; target markets/audiences

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the structures of small businesses in the arts sector	1.1 explain the structures of businesses in the arts 1.2 explain the roles and responsibilities of sole traders, partners and directors 1.3 explain how small businesses interrelate with other businesses, large and small 1.4 analyse the importance of small businesses to the arts sector 1.5 evaluate personal levels of existing competence of enterprise skills
LO2 Understand sources of funding and the support available to small businesses	2.1 research appropriate sources of funding for ongoing business needs, through relevant case studies 2.2 evaluate sources of funding for new small business enterprises 2.3 research the various organisations which may support small business enterprises in the arts sector 2.4 evaluate the support which these organisations might provide
LO3 Be able to apply financial administration techniques important to small business enterprises	3.1 set up systems for the recording of financial transactions 3.2 calculate likely liabilities in respect of tax, NI and VAT
LO4 Understand management issues relevant to small business enterprises	4.1 explain the demands likely to be made of small business proprietors in the arts sector 4.2 evaluate the potential impact of identified external factors on small business development 4.3 evaluate business plans relevant to small businesses in the arts.

Guidance

Links

This unit has links with:

- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 58: Singing Techniques and Styles.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customers needs
- CA16 Embracing diversity in your service provision.

Essential requirements

Learners must have access to business support services such as Business Link and local chambers of commerce. Resources vary according to the nature of the projects undertaken. Resources could include transport, outdoor venues, sound reproduction equipment, visual aids and art materials.

Employer engagement and vocational contexts

This unit lends itself to visiting lecturers and speakers. Learners should have opportunities to network, explore and go out into the world of work and see what entrepreneurs in the arts are achieving and how businesses in the commercial marketplace face day-to-day issues.

Learners should be encouraged to study real situations where possible and a case study approach would be ideal. Learners would also benefit from periods of work experience and acting as voluntary interns.

Unit 39: Marketing the Creative Arts

Unit code: D/601/1780

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to understand and use the theory and practice of marketing to promote their products to new and wider audiences.

● Unit abstract

In this increasingly competitive sector – where self-employment and portfolio careers are often the norm – understanding marketing theory and practice can mean the difference between success and failure to attract audiences at live performances and for sales of recordings.

No longer can musicians rely on the mechanisms of the traditional arts business to tackle their marketing for them, and – as the tools of modern marketing are made more available to the self-publicising artist/band – an understanding of this important field becomes vital.

This unit seeks to instil a blend of existing thought on marketing with the skills needed to develop promotional campaigns from identification of audiences through to use of the latest technology to access them.

On completion of this unit, learners will understand the theory and practice of marketing and promotion and be able to carry these skills over to the rest of their learning.

Learners will develop understanding about audience development including methods of market research and ways of targeting specific audiences. They will be able to market specific products and events, planning marketing activities which take into account budgetary considerations and selling points. Learners will understand how to use different marketing tools and techniques, including web-based technology.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the principles and theories of marketing and promotion
- 2 Understand techniques of audience development
- 3 Be able to develop strategies to successfully market specific products or events
- 4 Be able to use a range of marketing tools and techniques effectively.

Unit content

1 Understand the principles and theories of marketing and promotion

Elements: product awareness; branding; differentiation and uniqueness; product identity

Theories of marketing: legislation; price setting; placement; timing; competition; creating demand; promoting customer loyalty

Promotional techniques: advertising; press liaison and releases; campaigns; multimedia approaches and marketing blends

2 Understand techniques of audience development

Growth strategy: market research; market segmentation methods; consumer characteristics; demographics and geographics; mass markets; niche markets; arts and genre

Targeting: specific audiences; matching means of promotion to audience; unique selling points

Audience development: audience questionnaires and surveys; outreach

3 Be able to develop strategies to successfully market specific products or events

Budgetary guidelines: working with budgets; planning; costing and pricing; means of distribution; profit margins

Specific selling points: unique selling points (USP); style; image; fashion; genre

Marketing activities: contingencies; exploitation of news angles; free marketing eg gig guides; forming partnerships; synchronisation of marketing techniques; local/regional approaches; compliance eg legislation, codes of practice

4 Be able to use a range of marketing tools and techniques effectively

Advertising: posters; flyers; press releases and copywriting; design issues

Web-based technology: email distribution; broadcast; uploading; streaming technologies; file formats; search engine optimisation; links; digital rights management; social networking; e-commerce solutions; viral marketing; use of websites in marketing

Marketing plan: techniques eg product placement, positioning, direct marketing, relationship marketing, guerrilla marketing, comparing effectiveness, evaluating results

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the principles and theories of marketing and promotion	1.1 explain the elements which define a creative arts product/event 1.2 evaluate the theories of marketing 1.3 evaluate promotional techniques associated with creative arts activities
LO2 Understand techniques of audience development	2.1 propose and justify methods used for market research 2.2 explain how specific audiences can be targeted 2.3 propose and justify techniques for audience development
LO3 Be able to develop strategies to successfully market specific products or events	3.1 follow budgetary guidelines when preparing promotional activities 3.2 use specific selling points of a creative product/event to develop a marketing strategy 3.3 plan appropriate marketing activities which are timely, of quality and satisfy any legislation or codes of practice which may apply
LO4 Be able to use a range of marketing tools and techniques effectively	4.1 produce an advertising campaign for a creative arts event 4.2 contribute to the use of web-based technology in creative arts marketing 4.3 produce a marketing plan for a creative arts product/event.

Guidance

Links

This unit has links with:

- *Unit 38: Managing a Creative Business*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 58: Singing Techniques and Styles*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 69: Theatre in Education.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customers needs
- CA16 Embracing diversity in your service provision.

Essential requirements

Learners will require access to resources on the theory and practice of marketing.

Employer engagement and vocational contexts

This unit gives learners the opportunity for contact with a range of arts organisations, venue managers and music business representatives regarding their marketing strategies and techniques. This allows learners to make suitable case studies during the assessment stages. These links could be through, for example, visits to venues, visiting speakers and shadowing placements.

Unit 40: Mask Design and Construction

Unit code: A/601/7487

Level: 4

Credit value: 15

● Aim

The aim of the unit is to enable learners to develop skills in the research, design and construction of masks suitable for a masked performance concept.

● Unit abstract

Mask making is an ancient art that has been practised in every culture as a means of telling stories, portraying rituals and illustrating cultural traditions in eastern and western societies and across all historic periods.

In the creative arts, the use of masks allows practitioners to explore, develop and enhance artistic concepts. To achieve this, the unit develops vocational skills in the research and design of masks for a selected masked performance concept. Learners will also apply relevant construction techniques, processes and materials in their performance-based creation.

The skills learned through the completion of this unit are pertinent to the personal and professional development of learners.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Know how to compile relevant visual research into a mask design
- 2 Understand the constraints applicable to mask design and construction
- 3 Be able to implement the design processes from drafts to final concept realisation
- 4 Be able to use a range of construction techniques, materials and surface finishes in mask making
- 5 Understand the effectiveness of finished masks.

Unit content

1 Know how to compile relevant visual research into a mask design

Research: sculpture; exhibition; museum collection; portraiture; carnivals; puppets; photography; cartoons; books; mask makers

Cultural/historic references: African; Chinese; Balinese; Italian; Greek; Japanese Noh; Indian Mask Dance

2 Understand the constraints applicable to mask design and construction

Constraints: scale; physicality; visual and audio clarity; artistic concept; materials; weight; durability; cost/budget; time; health and safety issues; comfort for performers

3 Be able to implement the design processes from drafts to final concept realisation

Generating ideas/exploring: initial design concepts; character sketches; expressions; prototypes; colour; texture; neutral/traditional/half/full masks; carnival masks; animal masks

4 Be able to use a range of construction techniques, materials and surface finishes in mask making

Materials: modroc; dental alginate; celastic; card; clay; plasticine; paper. papier-mâché pulp; pliable willow/cane

Techniques: moulds; face casts; modelling clay; plasticine; wire armatures; fabric; gluing

Surface finishes: acrylic/poster/emulsion paints; collage; fabrics; varnishes; shellac

5 Understand the effectiveness of finished masks

Suitability: aesthetics; visual style; relationship to concept; comfort; durability; fitness for purpose

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Know how to compile relevant visual research into a mask design	1.1 discuss the use of the mask in historical and cultural applications 1.2 record findings relevant to the final product 1.3 select and critically justify the chosen concept
LO2 Understand the constraints applicable to mask design and construction	2.1 assess risks to successful construction 2.2 implement methods and procedures to reduce design risks 2.3 implement health and safety and environmental policies
LO3 Be able to implement the design processes from drafts to final concept realisation	3.1 develop design ideas to the chosen concept 3.2 explore the use of appropriate processes with regard to the chosen concept 3.3 produce final designs/prototypes that fulfil the concept criteria
LO4 Be able to use a range of construction techniques, materials and surface finishes in mask making	4.1 investigate appropriate materials and techniques and justify through sample testing the chosen concept 4.2 explore various surface finishes relating to the chosen concept 4.3 apply the relevant techniques, materials and surface finishes to the finished product
LO5 Understand the effectiveness of finished masks	5.1 evaluate the necessary practicalities of the mask for the performer 5.2 analyse the differences between the design and final product 5.3 draw conclusions on the effectiveness of the product in relation to its purpose.

Guidance

Links

This link is self-contained but does have potential links with a number of production and performance based units:

- *Unit 4: Acting with Masks*
- *Unit 16: Costume Design Concept*
- *Unit 17: Costume Production for Performance*
- *Unit 49: Physical Theatre Performance*
- *Unit 56: Scenic Design Concept*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 64: Stage Properties for Performance*
- *Unit 65: Surface Finishing Techniques in Theatre Production*
- *Unit 69: Theatre in Education.*

Essential requirements

Learners must have access to suitable design/workshop facilities and appropriate access to library and computer facilities for research.

Employer engagement and vocational contexts

It would be helpful for learners to engage with theatre/dance/production companies and educational establishments that specialise in mask work through interviews, visits or email contact.

Unit 41: Movement for the Actor

Unit code: F/601/7488

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to use the body safely and expressively in performance by developing an understanding of the part movement, physical fitness and knowledge can play.

● Unit abstract

In whatever art form learners eventually major, whether it be acting, musical theatre, experimental or physical theatre, they will need to develop the physical attributes to sustain a healthy and long career. Through workshop activities, learners will acquire the practical skills and underpinning theoretical knowledge to assist in their development as performers. Learners will be encouraged to gain confidence in movement and to develop stamina, suppleness and strength based on a sound understanding of their own bodies.

Development in movement is incremental and so regular, practical training sessions are the principal vehicle for this unit. These will be underpinned by sessions on anatomy and physiology. There will also be reference made to movement methodologies and how these may support the work learners do. Additionally, learners will study the importance of health and safety and supportive group work.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the relationship between anatomy and how an actor moves
- 2 Understand own strengths and weaknesses in movement skills
- 3 Be able to devise a personal programme to develop and extend movement skills
- 4 Be able to apply movement techniques and skills to practical work.

Unit content

1 Understand the relationship between anatomy and how an actor moves

The human form: structure; the spine; musculature; joints; cardio-vascular system; respiratory and nervous systems; tendons and ligaments; biomechanics

Movement methodologies: Laban; Alexander; Feldenkrais; Pilates

2 Understand own strengths and weaknesses in movement skills

Strengths and weaknesses: use of spine; posture; control; flexibility; balance; fluency; travelling; dynamics; transformation of own natural movement qualities; improved strength stamina

Analysis, reflection and evaluation: observation; reporting; critiques

3 Be able to devise a personal programme to develop and extend movement skills

Exercise programme: relaxation; respiration; warm-ups and cool-downs; observation and imitation; vocabulary of movement eg based upon Laban motion factors; states of tension; fitness; strength; stamina and flexibility exercises; use of movement log to record programme and reveal understanding

4 Be able to apply movement techniques and skills to practical work

Physical skills: co-ordination; alignment; balance; control; focus; fluency; strength and stamina; dynamics; using rhythm and space; Laban motion factors eg weight, space, time, flow

Physical technique: tumbling; period movement; mime; stage fighting; fencing; animal movement; movement changes through age; moving with speech/music; creating motif/tableau; physicalising text; working with others eg trust, balance, support, lifts and catches

Monitoring: logs; DVD recordings of workshops and classes

Analysis, reflection and evaluation: of self and others eg observation, reporting, critiques

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the relationship between anatomy and how an actor moves	1.1 explain human anatomy and its specific significance for the actor 1.2 compare and contrast different movement methodologies
LO2 Understand own strengths and weaknesses in movement skills	2.1 assess own physical capability. identifying strengths and weaknesses 2.2 evaluate own improvement and adapt training programme as relevant
LO3 Be able to devise a personal programme to develop and extend movement skills	3.1 devise and implement a personal movement training programme 3.2 carry out regular practice including warm-up/cool-down and relaxation routines
LO4 Be able to apply movement techniques and skills to practical work	4.1 select and demonstrate movement technique and skills both in isolation and in group contexts 4.2 design and use appropriate recording to monitor movement in classes, performances and personal programmes.

Guidance

Links

This unit has links with:

- *Unit 5: Alternative Approaches to Acting*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 49: Physical Theatre Performance*
- *Unit 72: Vocal Method in Context*
- *Unit 73: Voice and Speech Development and Practice.*

Essential requirements

Learners will need access to a dance studio with sprung floor for some (but not all) of this work, a range of individual mats, a range of suitable stimuli (music, spoken word, visual), video recording and playback facilities, anatomical charts and/or a skeleton.

Unit 42: Musical Theatre Performance

Unit code: J/601/7492

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to use and extend their performing skills within the context of pieces of performance work that combine elements of dance, drama and music.

● Unit abstract

For the purpose of this unit the term *musical theatre* is used to refer to any performance work that has a significant requirement for the use of music. On the one hand is the popular genre of the Broadway and West End musical, on the other there is the more esoteric genre of music theatre. It could also include opera, operetta, ballet, pantomime and revues.

The unit enables actors to use singing and/or dance as a means of expression; it enables musicians to accompany a musical performance, singers to sing in a theatre style piece and dancers to create, learn and perform choreography in response to live music and dramatic content. Musical theatre is a complex form that uses an inter-textual relationship between the art forms of dance, drama and music to create a hybrid performing art form in its own right. The balance of acting, dancing and singing skills required in a musical theatre piece will vary according to the nature of the work.

Actors can be required to sing and dance in a musical but equally there are musical works that just require straight acting. A practice has emerged in recent years where actors are required to play musical instruments on stage as part of their role and, similarly, there are instances where traditional 'pit' musicians are required to be part of the on-stage action. Dancers may find themselves in a 'pure' dance role but equally they may be required to act and sing. Some performers may see themselves as having musical, acting and dance skills in equal measure whilst others may be stronger in one discipline than the others. This needs to be taken into account when determining which musical theatre work is to be realised as part of this unit.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the structural complexities of musical theatre works
- 2 Be able to use the appropriate performance skills
- 3 Be able to engage in the rehearsal process for a musical theatre work
- 4 Be able to take part in a performance of a musical theatre work.

Unit content

1 Understand the structural complexities of musical theatre works

Form and structure: relationship eg book, music, choreography, lyrics; knowledge of extant musical theatre works; identification of different genres eg musical comedy, sung-through, book musical, operetta, opera, music theatre, ballet, pantomime; use of set forms eg chorus numbers, duets, final ultimo, trios, dance numbers, interludes, pas de deux

Function: function of the music eg underscoring, to heighten the drama, diegetic or non-diegetic, character-driven, plot-driven, mood setting or changing, scene setting or changing; function of the dance elements eg storytelling, character building, relationship building, emotional, diegetic or non-diegetic; context eg using a particular dance form because of the demands of the text; function of the dramatic elements eg storytelling, character development, types of dialogue, narrative, transitions into music and dance cues

2 Be able to use the appropriate performance skills

Selection: developing and enhancing technical skills of required disciplines for a role or roles eg vocal, physical or instrumental technique; matching own abilities to the role

Application: adapting skills to match the style of the musical theatre work; developing or learning appropriate styles of eg playing, singing, dancing, acting

3 Be able to engage in the rehearsal process for a musical theatre work

Practice: following a practice regime; memorising and learning musical theatre material (or score reading for an instrumentalist); noting and following instructions; carrying out the responsibilities of given role(s); healthy and safe working practices; responding positively to feedback

Techniques: active listening; observation and note-taking; repeating and consolidating newly learned material in a systematic way; professional behaviour and discipline eg concentration, time-keeping, self-management, respect for others, respect for 'the work', commitment

4 Be able to take part in a performance of a musical theatre work

Technical ability: reproducing and engaging with rehearsed material; accuracy of performance skills eg hitting the mark, timing, playing and/or singing the right notes, rhythmic and tonal control, positioning, spatial placement

Communication: getting the performance across to the audience; communicating, listening and responding to other performers and/or the musical director and instrumentalists as appropriate; putting across an interpretation; engaging with other production elements; maintaining focus and concentration

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the structural complexities of musical theatre works	1.1 assess differing ways in which music, dance and drama communicate meaning 1.2 compare and contrast musical theatre works
LO2 Be able to use the appropriate performance skills	2.1 apply interpretive skills within the context of a musical theatre work 2.2 apply technical skills within the context of a musical theatre work
LO3 Be able to engage in the rehearsal process for a musical theatre work	3.1 proactively rehearse musical theatre material 3.2 employ rehearsal techniques effectively and respond positively to instructions and direction as required 3.3 evaluate rehearsed performances to focus on required improvement
LO4 Be able to take part in performances of a musical theatre work	4.1 communicate an effective interpretation of musical theatre material 4.2 apply appropriate technical skills to the performance of a musical theatre work.

Guidance

Links

This unit has links with:

- *Unit 3: Acting for Musical Theatre*
- *Unit 8: Choreography of Group Performance*
- *Unit 13: Commercial Dance*
- *Unit 14: Contemporary Dance Techniques*
- *Unit 15: Contemporary Dance Techniques and Performance*
- *Unit 21: Dance and Health*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 38: Managing a Creative Business*
- *Unit 41: Movement for the Actor*
- *Unit 50: Popular Entertainment*
- *Unit 58: Singing Techniques and Styles*
- *Unit 59: Singing for Musical Theatre.*

Essential requirements

Learners will need access to rehearsal and performance space and the libretti and scores for musical theatre works.

Learners must have access to either live musical performance work or performances on DVD for comparison purposes.

Unit 43: Naturalistic Acting

Unit code: K/601/7498

Level: 4

Credit value: 15

● Aim

The aim of this unit is for learners to understand the historical basis and principles of a naturalistic approach to acting. This unit also gives learners the skills they need to undertake performance in a naturalistic style.

● Unit abstract

Many learners will be inclined to accept a naturalistic approach to acting as the norm, not in need of any study or explanation. It is, therefore, useful for them to see the movement towards Naturalism as the product of a specific historical time and to be aware of the approaches that it was reacting against. The unit is largely concerned with the approaches to acting pioneered by Stanislavski. His work can be seen as reacting against much that was fossilised in the acting styles current in Russia at the time. Knowledge of the broader context of the movement towards Naturalism in art and literature in Europe will provide a helpful background for learners, enabling them to understand the aims of writers and artists associated with the movement. Learners will have a context for their own practical work, in which they will need opportunities to put Stanislavski's techniques into action. Some of these can take the form of acting exercises based on forms of improvisation, but some will need to be based on appropriate texts. Some of these may be specially-devised short texts, but a wide range of late-nineteenth, twentieth and twenty-first century texts will provide sound material for this kind of work. It is important to ensure that chosen texts provide clear opportunities for learners to explore the required techniques. Many practitioners have followed in the wake of Stanislavski and built on his work in various ways, so it is appropriate to explore techniques developed by directors such as Lee Strasberg, Sanford Meisner, Uta Hagen and Mike Leigh.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the aims and context of the movement towards Naturalism in acting
- 2 Be able to apply appropriate preparation and rehearsal skills in working towards a naturalistic performance
- 3 Be able to participate as an actor in a performance in a naturalistic style
- 4 Be able to evaluate own achievement in the preparation, rehearsal and performance of dramatic work in a naturalistic style.

Unit content

1 Understand the aims and context of the movement towards Naturalism in acting

Aims of Naturalism: realism and naturalism; truthful representation; creating an illusion of reality; range of society represented; identification with the role

Context of movement towards Naturalism: European nineteenth century pre-Naturalism acting styles and theatre conventions; social; historical; political; cultural and economic background

2 Be able to apply appropriate preparation and rehearsal skills in working towards a naturalistic performance

Preparation skills: close reading of text; study of relevant background; analysis of character and relationships; given circumstances; imagination; emotion memory; affective cognition

Rehearsal skills: units and objectives; through-objective; through-line of action; physical actions; active analysis; the magic if; improvisation; making notes; exploration of sub-text; rehearsal preparation; learning lines; effective use of rehearsal time; working positively with others; taking direction

3 Be able to participate as an actor in a performance in a naturalistic style

Professional skills: mental and physical preparation for performance; discipline; positive relationship with cast and production staff

Performance skills: vocal; physical; engagement with naturalistic performance style; awareness; flexibility; interaction; concentration

4 Be able to evaluate own achievement in the preparation, rehearsal and performance of dramatic work in a naturalistic style

Evaluation: analysis of own preparation; analysis of own development in rehearsal; analysis of own performance in the light of preparation and performance; use of appropriate critical vocabulary

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the aims and context of the movement towards Naturalism in acting	1.1 explain the context of movement towards Naturalism in acting 1.2 explain the aims of Naturalistic acting
LO2 Be able to apply appropriate preparation and rehearsal skills in working towards naturalistic performance	2.1 present preparation material for naturalistic performance 2.2 demonstrate rehearsal skills in working towards naturalistic performance
LO3 Be able to participate as an actor in performance in a naturalistic style	3.1 present performance(s) in a naturalistic style
LO4 Be able to evaluate own achievement in the preparation, rehearsal and performance of dramatic work in a naturalistic style	4.1 evaluate own achievement in the preparation, rehearsal and performance of dramatic work in a naturalistic style.

Guidance

Links

This unit has links with other Acting units:

- *Unit 2: Acting for Microphone*
- *Unit 4: Acting with Masks*
- *Unit 10: Classical Acting*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 41: Movement for the Actor*
- *Unit 55: Research Project*
- *Unit 68: Theatre Directing*
- *Unit 72: Vocal Method in Context*
- *Unit 73: Voice and Speech Development and Practice*
- *Unit 77: Writing for Performance.*

Essential requirements

Learners will need access to rehearsal and performance space, a wide range of relevant texts which respond to a naturalistic acting style, drawn from the nineteenth, twentieth and twenty-first centuries, and related research material, video/audio recording and playback facilities.

Unit 44: Outreach Drama

Unit code: Y/601/7500

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop and perform in outreach drama projects designed to raise and answer questions to help improve the society we live in.

● Unit abstract

It is crucial in today's society that we meet the needs of all communities using different methods of practice. Outreach drama has evolved from *Theatre in the Community* and can offer a wide scope of activities to minority groups. It is important to understand the development of outreach drama from its origins within theatre in the community. It should never lose sight of its original 'raison d'être' of raising and answering questions to improve the society we live in.

Outreach drama is connected to the community arts family. Learners will examine key social influences that have enabled this evolution and will analyse current practices.

As the needs of society change, outreach drama has to continue to evolve. Learners will be shown how to target specific groups through liaising with the appropriate individuals/teams to identify their needs. Learners should be encouraged to be specific about the needs of their target group with the aim of satisfying them through the developed project.

Development of a range of skills and techniques is essential to this unit as each target group will have a different set of requirements.

This unit will culminate in a project that conveys the depth and breadth of learning which has taken place. Evaluation will be an integral part of the process, enabling learners to reflect on good practice and areas for improvement.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the historical context of outreach drama
- 2 Understand how to set up and develop outreach liaison
- 3 Be able to apply drama workshop techniques relevant to the outreach project
- 4 Be able to present and evaluate the outreach drama project.

Unit content

1 Understand the historical context of outreach drama

Development: development of community and outreach drama eg role and status of the practitioner, impact of practitioners and theorists, audience interaction, impact of performance area

Explorations: cultural and social eg impact of political and social structures and developments, debates about the development of the art form, identity issues, gender, sexual politics, race; the place of the artist in society; contact groups eg old people, youth, pre-school, young mothers, women, men, gay, lesbian, ethnic, regional, disabled, post-natal, prisoners, occupational, unemployed

Footprint: interests eg political, relationships, race, conflict; geographic eg outreach to whom?

2 Understand how to set up and develop outreach liaison

Define: statement of intent eg identification of outreach group, proposed strategy, negotiation, clarity of objectives, conduct, flexibility, action plan

Prepare: identify opportunities eg aims, projects, clients; match eg re-focusing existing work to new opportunities, commissioning, developing, collaborating; research eg phone-calls, letters, progress reports, feedback, observation, visits

Contact groups: eg old people, youth, pre-school, young mothers, women, men, gay, lesbian, ethnic, regional, disabled, post-natal, prisoners, occupational, unemployed

Pitch: present ideas eg meetings, face to face, materials for pitching; development eg response, timescales, management, deadlines

3 Be able to apply drama workshop techniques relevant to the outreach project

Techniques: performance styles; workshop facilitation; role play; individual and group work eg spontaneous improvisation, prepared improvisation, scenarios, direct address, narrative development, physical considerations, tableaux, shaping of material, establishing units of narrative/performance, direct address, audience participation, hot-seating character, pre-performance workshop, image theatre, forum theatre, Boal's joker, staging considerations

Contribute: individual contribution eg group roles, testing performance possibilities, effective discussion, ongoing evaluation, research tasks, pooling information and observations, individual role and tasks, incorporating workshop-generated material

4 Be able to evaluate and present the outreach drama project

Project: eg performance, workshop, roleplay, creative writing, physical theatre, musical theatre

Evaluate: audience response/feedback; participant's response/feedback; liaison feedback; individual evaluation; group evaluation; future developments

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the historical context of outreach drama	1.1 critically evaluate the development of outreach drama 1.2 explain the links between community theatre and outreach drama 1.3 assess the geographic and artistic footprints of outreach groups at a local and national level
LO2 Understand how to set up and develop outreach liaison	2.1 define the outreach needs of a locality 2.2 match needs for outreach drama to a specific project 2.3 outline the project to present to the community leader/s
LO4 Be able to apply drama workshop techniques relevant to the outreach project	3.1 demonstrate techniques to the material gathered from the outreach group liaison 3.2 contribute creatively to the development process
LO4 Be able to present and evaluate outreach drama project	4.1 produce the finished project that communicates concepts to target group/s 4.2 evaluate the project based on feedback from target group/s.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 38: Managing a Creative Business*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 47: Performing Arts Workshop Leadership*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 55: Research Project*
- *Unit 75: Work-based Experience.*

Employer engagement and vocational contexts

Links to local performance venues and companies would enhance development and experience. Learners should have links with local outreach target groups throughout this unit. The performing arts sector employs many community artists and this unit will provide learners with the skills they need to pursue this career path.

Unit 45: Performing Arts Facilities Management

Unit code: M/601/7504

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to manage arts facilities by giving them the opportunity to examine the wider management issues and develop the appropriate skills.

● Unit abstract

Learners will focus on the main elements of managing an arts facility, including customer services and quality assurance, as well as buildings use and management. Learners will also examine a range of support functions within the facility as well as developing financial and people management skills. They will explore a range of strategic issues, including project management and health and safety.

Tutors should establish relationships with facilities managers in a range of arts venues. This will enable learners to develop a portfolio of skills and to identify key similarities and differences in facilities management across a range of venues. This unit will ideally be delivered in an establishment that has its own venue and learners would be expected to assist in managing the venue as part of their assessment. Learners will need to understand the wider aspects of support functions including financial and people management. This unit is not intended to provide the knowledge and understanding to cover these specialist areas, but rather to clarify how each aspect contributes to effective facilities management.

Delivery of issues relating to buildings, services and fabric should be supported by visits to relevant commercial operations. A facilities management specialist who has the capacity and knowledge to relate the visit to the unit content should host visits. This may involve briefing the visit host in advance to highlight issues the tutor wishes to cover.

It is important for learners to establish good relations with arts facilities managers in order to provide currency and vocational realism. Evidence can be presented as a formal report or through a live presentation to a group, which should include representatives from the facility on which the learner's work is focused.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand customer care requirements in the performing arts
- 2 Understand the support services needed to underpin facilities management
- 3 Understand requirements relating to building management
- 4 Understand the strategic issues facing a facilities manager of a performing arts venue.

Unit content

1 Understand customer care requirements in the performing arts

Customer services: identifying roles eg front of house, box office, usher, steward, marketing officer, food and beverage assistant; people management; recruitment and selection of staff; working relationships eg development of team, team building, appropriate training, managing and developing human resources, industrial relations and legislation

Quality provision and systems: development of policy; customer-focused culture eg assessing satisfaction levels, management of the environment; facilities management strategies eg sourcing utilities, monitoring and targeting, embedding customer service and quality

2 Understand the support services needed to underpin facilities management

Support services: in-house eg technical manager, technician, health and safety officer, fire marshal; outsourced eg specialist equipment hire, marketing publishers, refreshments suppliers; information management and technology eg hardware, software, communication systems, collection and analysis of data, uses, flow of information, relevant legislation, trends, technological developments, implications

Contribution to venue management: resource management eg processes, risks, contracts, sourcing issues, pricing management; financial and budgetary management eg sources and flow of finance, planning and control systems, performance analysis, cost/budget centres

3 Understand requirements relating to building management

Property and structural requirements: site management; space management; space evaluation eg defining and measuring space, design solutions, layouts, space allocation; influences eg environmental, aesthetic, equal opportunities, constraints, legislation; need for adaptation of building eg external influences, Disability Discrimination Act 1995 (DDA), market trends

Property management: legal framework; licences; insurance; health and safety; developing risk assessments; investments; tenancy agreements; property and asset registers

4 Understand the strategic issues facing a facilities manager of a performing arts venue

Facilities management strategies: core business eg analysis of requirements, decision making, applying solutions, management control systems, business continuity, security, trends, socio-economic change, legal and political environments

Project management: project manager eg brief, procurement, conflict, quality, planning and evaluation, team management/building, evaluation techniques, communication and reporting, importance to facilities management

Safety management: current legislation eg regulatory authorities, risk identification and management, problem solving, application and implementation, compliance, recording documentation

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand customer care requirements in the performing arts	1.1 evaluate customer services within a facilities management context 1.2 explain the purpose of customer service and quality within the performing arts
LO2 Understand the support services needed to underpin facilities management	2.1 explain the support services in an arts facilities management context 2.2 define the contribution that different support functions make to effective facilities management
LO3 Understand requirements relating to building management	3.1 examine the structural requirements of arts facilities 3.2 examine the required legal framework of facilities management
LO4 Understand the strategic issues facing a facilities manager of a performing arts venue	4.1 explain a range of strategies for managing a facility 4.2 assess the importance of effective project management when managing a facility 4.3 analyse the implications of safety management in a given facilities management context.

Guidance

Links

This unit has links with:

- *Unit 31: Facilities Operation in the Arts*
- *Unit 38: Managing a Creative Business*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project*
- *Unit 75: Work-based Experience.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customers needs
- CA16 Embracing diversity in your service provision

Technical Theatre

- G4a Managing finance for a defined work activity
- G4b Managing the finance of a functional area of work
- G4c Managing finance
- G5a Allocating and checking team members' work
- G6a Providing leadership
- G11a Building work relationships
- G11b Developing and maintaining work relationships
- G14 Recruiting staff
- G15 Setting targets and monitoring performance
- G16 Using subcontractors
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- TP3.7 Planning requirements for a production (C2)
- TP23.1 Maintaining buildings or equipment (C12)
- RC4 Responding to emergencies and security breaches.

Employer engagement and vocational contexts

This unit can provide learners with opportunities to network in the arts environment and develop relationships with potential employers.

Unit 46: Performing Arts Rigging

Unit code: D/601/7434

Level: 4

Credit value: 15

● Aim

This unit aims to enable learners to set up a wide range of production equipment safely, rigging it in an appropriate manner, and preparing it ready for use.

● Unit abstract

In the industry, the term 'rigging' is used in a number of different ways. This unit uses the term to describe the process of bringing equipment into a venue or performance area and getting it ready for use. As an example, lighting may arrive on a truck in flight cases, which then need to be taken to appropriate areas and the heavy equipment inside positioned and wired. The provision of the physical lifting and support equipment and installation of it are also termed 'rigging' in some circumstances. This is outside the scope of this unit because of the specialised training required for this activity.

Centres must have safe physical systems in place for learners to use. As an example of the areas this unit could cover, typical learner work could be the design and installation of truss if the centre can provide competent support for the activity. However learners may simply be expected to demonstrate their understanding of the correct and safe use of typical support and suspension equipment.

This unit is designed to provide learners with a broad range of skills that link to lighting, sound and production disciplines. It will allow learners to develop the vocational skills necessary to rig technical equipment ready for use. The content of the unit deals with the physical installation and electrical connection of a range of equipment used for production. Learners will be introduced to the requirements of statutory legislation, particularly with reference to health and safety.

Important note:

This unit is not designed to provide evidence of competence in rigging and setting up equipment in a potentially hazardous environment. The safe rigging of large and heavy equipment overhead in a public area requires specialist training. Any such work carried out during the delivery of this unit **must** be supervised by a competent person.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to physically position and set up equipment
- 2 Be able to set up and connect electrical equipment
- 3 Be able to implement safe methods of equipment support and suspension above ground level
- 4 Understand legislation and processes necessary to ensure health and safety.

Unit content

1 Be able to physically position and set up equipment

Transport: loading and unloading techniques; packing; lifting techniques; storage and transportation systems

Position: setting; placement; stacking; masking; flat erecting techniques; rostra/risers, cloths; flown pieces eg logos, scenic elements, Kabuki drops, mirror balls, bubble machines, projectors

Lighting: rigging on floor or supporting structures; moving head rigging

2 Be able to set up and connect electrical equipment

Loudspeaker systems: cabling; connectors; crossovers; amplifiers; flying hardware

Line/mic level systems: cabling; connectors; multicore systems; mixers; effects; processing; input source/playback equipment

Mains power systems: power distribution; calculations; safety devices and procedures

Lighting: connection of dimmer power; hard power; control circuits; dimming circuits

3 Be able to implement safe methods of equipment support and suspension above ground level

Support systems: counterweight flying systems; hemp flying systems; wire rope techniques; truss; bars; support components; stands; T-bars; winches and hoists; SWL

Professional practice: clamps; safety chains/bonds; secondary supports; cloth and drape techniques; safety system

4 Understand legislation and processes necessary to ensure health and safety

Personal safety equipment: harnesses; helmets; footwear; hand protection; tool security; fall arresting devices; communication; appropriate clothing

Legislation: Health and Safety at Work Act; Control of Noise at Work regulations; Lifting Operations and Lifting Equipment Regulations (LOLER); Electricity at Work Regulations; Manual Handling Operations Regulations

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to physically position and set up equipment	1.1 prepare and pack equipment ready for transport 1.2 unload and carry out get-in procedure 1.3 set up equipment in correct locations
LO2 Be able to set up and connect electrical equipment	2.1 install and connect loudspeaker, line and mic level systems 2.2 install mains distribution systems and carry out safety checks 2.3 correctly apply power, control and dimming circuits
LO3 Be able to implement safe methods of equipment support and suspension above ground level	3.1 operate flying systems in a safe manner 3.2 rig overhead equipment in a professional and safe manner 3.3 identify winches and hoists and analyse safe working loads and practices 3.4 hang cloth and drape equipment using industry practice 3.5 ensure safety equipment is used in a correct manner
LO4 Understand legislation and processes necessary to ensure health and safety	4.1 analyse and evaluate the usage of safety equipment 4.2 research current legislation and practice related to health and safety 4.3 produce production documentation designed to ensure performer, crew and audience safety.

Guidance

Links

The unit has links to:

- *Unit 7: Automated Lighting for Live Performance*
- *Unit 30: Employability Skills*
- *Unit 37: Lighting Operation for Live Performance*
- *Unit 53: Production Skills for Performance*
- *Unit 71: Theatre Sound Operation.*

This unit deals with lighting purely from a rigging perspective. It does not attempt to address areas covered in the individual lighting units. Although the unit may be studied in isolation with other non-technical units, it is recommended that it is combined with either a lighting or sound unit to allow increased opportunities for skill development.

This unit also has links with the following National Occupational Standards:

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS3b Selecting and using safe systems for working at height (RC3)
- HS5 Controlling risks (ENTO HSS2)
- TP3.3b Planning lighting requirements for a production (C2)
- TP3.7 Planning requirements for a production (C2)
- TP5.3 Sourcing lighting and special effects equipment and consumables (C4)
- TP5.4 Sourcing props, materials and equipment (C4)
- TP5.5 Sourcing materials and equipment for sets (C3)
- TP5.6 Sourcing sound equipment
- TP8.2a Setting up, focusing lighting and checking control systems and accessories (C6)
- TP8.2b Oversee the setting up, focusing of lighting and checking of control systems and accessories (C6)
- TP8.3a Operating special effects for live performances in the theatre (C10)

- TP8.3b Setting up special effects for live performances in the theatre (C10)
- TP8.3c Oversee the setting up and operating of special effects for live performances in the theatre (C10)
- TP8.4 Setting up and checking sound equipment (C6)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Coordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Coordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Coordinate the preparing and assembling of rigging and de-rigging (R2)
- TP20.1a Prepare for flying for a live performance (C10)
- TP20.1b Supervise flying for a live performance (C10)
- TP20.3a Operating special effects for live performances in the theatre (C10)
- TP20.3b Preparing special effects for live performances in the theatre (C10)
- TP20.3c Supervise the set-up and operation of special effects for live performances in the theatre (C10)
- TP21a Contribute to running and crewing an ongoing production (C11)
- TP21b Support the running and crewing of an ongoing production (C11)
- TP21c Oversee backstage running and crewing of an ongoing production (C11)
- TP21d Manage the technical and backstage aspects of an ongoing production (C11)
- TP21e Running and crewing an ongoing production (C11)
- MTP1 Using tools and equipment for construction or maintenance (MC1)
- MTP2 Cleaning up own work area.

Essential requirements

Learners will need to have access to a range of suitable production equipment that needs to be rigged for performance. At the time of writing this includes industry standard digital and analogue sound sources, and mixing, processing, amplification and loudspeaker systems.

A range of typical lighting equipment should be available within the centre for the development of skills in rigging lighting and control systems. It is recognised that centres are unlikely to have equipment such as counterweight flying systems and professional winch/hoist facilities. At some stage during the delivery of the unit learners must have access to this equipment to enable them to operate and analyse typical facilities. It is suggested that local professional venues may be best suited for delivery of this component of the unit.

Employer engagement and vocational contexts

Centres are encouraged to make links with local professional venues so that learners can be introduced to professional facilities that are not available in the centre. These links will also be useful in providing opportunities for real work experience.

Unit 47: Performing Arts Workshop Leadership

Unit code: H/601/7435

Level: 5

Credit value: 15

● Aim

This unit aims to enable learners to plan and lead workshops by investigating the role of the workshop in the performing arts profession and developing the necessary skills.

● Unit abstract

The 'leadership' value of a workshop is the element that enables success. Anyone can run a workshop but leading a workshop requires specific training. Skills facilitating workshop activity can be developed and assessed in any appropriate performing arts context with suitable participants of any age or background. Learners may choose to specialise in one particular client group, or apply their leadership skills across a number of possible areas. The unit gives learners the opportunity to build a personal repertoire of workshop activities as well as asking them to structure, deliver and evaluate the workshops they run. This unit should use practical classes together with lectures and seminars to develop learners' awareness of the nature and range of workshop activity, used by a range of practitioners in a variety of contexts.

Different historical and stylistic models should be examined. Learners will develop leadership skills and explore social/personal/educational issues. Learners will be expected to undertake some personal research into a selected area of workshop activity as well as prepare, plan and lead a full workshop activity. A key focus throughout should be to develop their personal 'facilitating' skills. These are essential to a workshop leader in managing groups with different needs. Workshop leaders need to apply sensitivity, flexibility, confidence to take risks, observational skills and the awareness of when and how to intervene in activities.

Evaluation is integral to the planning process and also after the delivery of the workshop. Learners will develop different ways to evaluate and recognise that it is only through critical evaluation that workshops can expand or change to meet the needs of the clientele.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the status, nature and scope of contemporary workshop activity in the performing arts
- 2 Be able to apply the creative and organisational skills required to plan and deliver a workshop
- 3 Be able to lead a full workshop using the skills acquired
- 4 Understand the process, reflecting on and evaluating the work produced.

Unit content

1 Understand the status, nature and scope of contemporary workshop activity in the performing arts

Experience and exploration: the essential creativity at the heart of workshops; individual and group exploration eg exploiting experiential learning, building working relationships, trust, preparing mind, voice and body, improvisation

Frameworks and structures: different methodologies and structures; different uses of workshops eg to explore, improvise, devise, research, examine issues, teach skills, create work

Client groups: identifying and assessing needs; creating and sustaining specific focus; working with mixed abilities; expectations of participants

Contemporary applications and issues: theories and models of workshop techniques; approaches; structures; practitioners; case studies

2 Be able to apply the creative and organisational skills required to plan and deliver a workshop

Planning and structuring: aims and intentions; ground rules; shared expectations; use of time; use of space; contrast and variety; building in reflection; recording; feedback; evaluation

Creating effective environments: eg icebreakers, warm-ups, games, trust, spontaneity, experiment, risk, the art of intervention, creativity, role play, imagination

Props and accessories to enhance participant's experience: eg props, costume, masks, music, sound

3 Be able to lead a full workshop using the skills acquired

Appropriate strategies: managing group; managing time; managing activities; intervention techniques; inspiring creativity; gaining trust; inclusion; strategies for solving problems; challenge perceptions; motivate; demonstrate

Instant evaluation: gauging direction and progress of group; identifying development needs; questioning eg design questions for participants, spot questioning, tests, quizzes; observation techniques

4 Understand the process, reflecting on and evaluating the work produced

Process: analyse original plan of intention against project delivered eg measuring success, identifying areas which have not been achieved, strengths and weaknesses of project, reflection for improvement

Evaluation of workshop: written analysis of activities, recording observations and evaluating against aims

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the status, nature and scope of contemporary workshop activity in the performing arts	1.1 assess the creative value of workshop activity 1.2 explain workshop methodologies and structures 1.3 examine different participant/client groups and their needs 1.4 evaluate models of workshop practice
LO2 Be able to apply the creative and organisational skills required to plan and deliver a workshop	2.1 plan and structure workshop activity in a creative and efficient way 2.2 create effective environments for workshops 2.3 perform with props and accessories in an appropriate way to develop work
LO3 Be able to lead a full workshop using the skills acquired	3.1 use appropriate strategies to stimulate workshop participants to achieve creative goals 3.2 use management techniques to maintain workshop efficiency 3.3 use instant evaluation techniques to monitor workshop effectiveness
LO4 Understand the process, reflecting on and evaluating the work produced	4.1 explain the process undertaken in creating an effective workshop 4.2 evaluate the effectiveness of the workshop, identifying strengths and weaknesses.

Guidance

Links

This unit has links with:

- *Unit 5: Alternative Approaches to Acting*
- *Unit 19: Creative Arts Professional Practice*
- *Unit 28: Development of Acting Skills*
- *Unit 29: Devising Performance*
- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 68: Theatre Directing*
- *Unit 69: Theatre in Education.*

Essential requirements

Learners will need access to a studio/rehearsal space and a general resource 'bank' of basic props, costumes and music/sound sources.

Employer engagement and vocational contexts

Links will most certainly be built with potential employers, as this unit encourages interaction with employers that could be continued after the workshop project has been completed.

Unit 48: Personal and Professional Development

Unit code: T/601/0943

Level: 5

Credit value: 15

● Aim

This unit aims to help learners become an effective and confident self-directed employee. This helps learners become confident in managing own personal and professional skills to achieve personal and career goals.

● Unit abstract

This unit is designed to enable learners to assess and develop a range of professional and personal skills to promote personal and career development. The aim is to develop learners' ability to organise, manage and practise a range of approaches to improve their performance as self-directed learners in preparation for work or further career development.

The emphasis is on the needs of the individual but within the context of how the development of self-management corresponds with effective team management in meeting objectives.

Learners will be able to improve their own learning, be involved with teamwork and be more capable of problem solving through the use of case studies, role play and real-life activities.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand how self-managed learning can enhance lifelong development
- 2 Be able to take responsibility for own personal and professional development
- 3 Be able to implement and continually review own personal and professional development plan
- 4 Be able to demonstrate acquired interpersonal and transferable skills.

Unit content

1 Understand how self-managed learning can enhance lifelong development

Self-managed learning: self-initiation of learning processes; clear goal setting eg aims and requirements, personal orientation achievement goals, dates for achievement, self-reflection

Learning styles: personal preferences; activist; pragmatist; theorist; reflector eg reflexive modernisation theory; Kolb's learning cycle

Approaches: learning through research; learning from others eg mentoring/coaching, seminars, conferences, secondments, interviews, use of the internet, social networks, use of bulletin boards, newsgroups

Effective learning: skills of personal assessment; planning, organisation and evaluation

Lifelong learning: self-directed learning; continuing professional development; linking higher education with industry, further education, Recognition of Prior Learning, apprenticeships, credit accumulation and transfer schemes

Assessment of learning: improved ability range with personal learning; evidence of improved levels of skill; feedback from others; learning achievements and disappointments

2 Be able to take responsibility for own personal and professional development

Self-appraisal: skills audit (personal profile using appropriate self-assessment tools); evaluating self-management; personal and interpersonal skills; leadership skills

Development plan: current performance; future needs; opportunities and threats to career progression; aims and objectives; achievement dates; review dates; learning programme/activities; action plans; personal development plan

Portfolio building: developing and maintaining a personal portfolio

Transcripts: maintaining and presenting transcripts including curriculum vitae

3 Be able to implement and continually review own personal and professional development plan

Learning styles and strategies: types of styles; awareness of own personal style; impact of personal style and interactions with others

Learning from others: formal learning and training; observation; mentoring; supervision; tutorials; informal networks; team members; line managers; other professionals

Evaluation of progress: setting and recording aims and objectives; setting targets; responding to feedback; re-setting aims targets; establishing and recognising strengths and weaknesses; directions for change; cycles of activity (monitoring, reflecting and planning)

4 Be able to demonstrate acquired interpersonal and transferable skills

Transferable skills: personal effectiveness (ability to communicate effectively at all levels, initiative, self-discipline, reliability, creativity, problem solving)

Verbal and non-verbal communication: effective listening, respect of others' opinions; negotiation; persuasion; presentation skills; assertiveness; use of ICT

Delivery formats: ability to deliver transferable skills using a variety of formats

Working with others: team player; flexibility/adaptability; social skills

Time management: prioritising workloads; setting work objectives; using time effectively; making and keeping appointments; reliable estimates of task time

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand how self-managed learning can enhance lifelong development	1.1 evaluate approaches to self-managed learning 1.2 propose ways in which lifelong learning in personal and professional contexts could be encouraged 1.3 evaluate the benefits of self-managed learning to the individual and organisation
LO2 Be able to take responsibility for own personal and professional development	2.1 evaluate own current skills and competencies against professional standards and organisational objectives 2.2 identify own development needs and the activities required to meet them 2.3 identify development opportunities to meet current and future defined needs 2.4 devise a personal and professional development plan based on identified needs
LO3 Be able to implement and continually review own personal and professional development plan	3.1 discuss the processes and activities required to implement the development plan 3.2 undertake and document development activities as planned 3.3 reflect critically on own learning against original aims and objectives set in the development plan 3.4 update the development plan based on feedback and evaluation
LO4 Be able to demonstrate acquired interpersonal and transferable skills	4.1 select solutions to work-based problems 4.2 communicate in a variety of styles and appropriate manner at various levels 4.3 evaluate and use effective time management strategies.

Guidance

Links

The unit has links with *Unit 30: Employability Skills* and the following units from the Management Standards Centre National Occupational Standards:

- A2 Manage your own resources and professional development
- A3 Develop your personal networks
- D2 Develop productive working relationships with colleagues and stakeholders
- D9 Build and manage teams
- D12 Participate in meetings
- E11 Communicate information and knowledge.

Essential requirements

Activities in this unit could be part of the mainstream academic activity and could be integrated into the whole programme of study. Learners would benefit from links with the learning outcomes of other units and regular review meetings.

A personal development portfolio or progress file should be put together containing all information and personal records 'owned' by learners, including the planning and monitoring of progress towards the achievement of personal objectives. The method for this could be web based, paper based or other. Potentially this could form the basis of a lifelong record of learning and achievement.

This is a practical unit and textbook materials should be used for reference purposes only.

Unit 49: Physical Theatre Performance

Unit code: M/601/7437

Level: 4

Credit value: 15

● Aim

This unit will enable learners to develop the skills of physical theatre and contact improvisation by exploring the work of contemporary practitioners and will provide the opportunity to demonstrate this learning in performance.

● Unit abstract

This is predominately a skills based unit providing a practical exploration of physical approaches to theatrical performance. Learners will investigate a range of physical techniques through workshop participation and the study of the work of contemporary practitioners.

Physical theatre gives performers the opportunity to learn and develop many techniques whilst gaining an understanding and awareness of how their body works. It is a varied art form that includes movement, acrobatics, mime, mask, clowning, street theatre, elements of dance, choral work, ensemble work and circus skills. Physical theatre can be seen as umbrella that encompasses many forms of theatre that have very different origins. Strands have developed from the mime schools of Gaulier and Lecoq, Commedia Dell arte, Greek theatre, Contemporary dance, the work of Berkoff as well as many others.

Having started as an innovative underground movement, physical theatre is now well and truly established in main stream theatre with companies such as Volcano, Told by an Idiot, Spymonkey, Peepolykus and DV8, all of whom tour nationally and internationally. Although much of physical theatre is devised there are also companies such as Knee high, Frantic Assembly and Out of Joint who use physical theatre to explore more traditional work such as Shakespeare and contemporary texts.

Many of the skills developed in physical theatre can also enhance other areas of general acting training, such as neutral work, physical characterisation, trust and physical expression. Whatever the context in which physical theatre is applied it can give learners the opportunity to stretch themselves and most importantly use their imagination. It relies on creativity and innovation both individually and as an ensemble.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to contribute effectively to physical workshops
- 2 Be able to explore the potential of contact improvisation as a way to devise material
- 3 Understand and place in context the work of contemporary practitioners
- 4 Be able to apply appropriate skills to a physical performance project.

Unit content

1 Be able to contribute effectively to physical workshops

Participation: eg character, rhythm, control, balance, counter-balance, focus, response, travelling, dynamics, fluency, motif, mime, balance, lifts, catches, trust, the physical ensemble, choral movement, placement in space, group rhythms, strength, stamina, tableaux, interaction, movement, voice and movement, physical expression of sound and words, physical comedy, timing, precision

Technique development: self-analysis; peer analysis; practice; rehearsal; experimentation; trial and error; refinement

2 Be able to explore the potential of contact improvisation as a way to devise material

Exploration: eg pairs/trio/small groups, spontaneous, structured, use of music to determine mood, in character, personal and general space

Stimuli: eg text, picture, poetry, photographs, stories, props, research, sound, observation, video, music, voice

3 Understand and place in context the work of contemporary practitioners

Total theatre: eg Steven Berkoff, Volcano Theatre Company, Frantic Assembly, Kaos Theatre Company

Lecoq based work: eg Trestle Theatre Company, The Right Size, John Wright Company, Hoipoloi Theatre Company, recent work by Theatre de Complicite, Spymonkey

Dance-theatre work: eg DV8, V-tol, Erztatz, Nigel Charnock + Company, Edwards & Watton, Yolande Snaith, Tmesis

4 Be able to apply appropriate skills to a physical performance project

Contribution: eg imagination, creativity, focus, evaluation, direction, structure, sharing, demonstration, selection and adaptation of technique, devising process, creating original material

Performance: eg space, timing, confidence, body control, cohesion, group dynamic, individual role, dramatic effectiveness, style, originality, character, rhythm, control, balance, focus, travelling, dynamics, fluency, motif, the physical ensemble, choral movement, placement in space, timing, group rhythms, interaction, voice and movement, physical comedy, connection with audience

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to contribute effectively to physical workshops	1.1 show effective use of physical theatre techniques 1.2 show the development of technique through workshops and classes 1.3 proactively and creatively contribute to classes and workshops
LO2 Be able to explore the potential of contact improvisation as a way to devise material	2.1 explore work with others in a spontaneous physical way 2.2 use a variety of stimuli as a starting point for improvisation
LO3 Understand and place in context the work of contemporary practitioners	3.1 examine the role of physical performance in the context of theatre practice 3.2 analyse contemporary developments within the field of physical theatre
LO4 Be able to apply appropriate skills to a physical performance project	4.1 contribute effectively to the devising and performance process 4.2 show contemporary practices and physical technique through performance.

Guidance

Links

This unit has links with

- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 8: Choreography of Group Performance*
- *Unit 9: Choreography for Solo Performance*
- *Unit 21: Dance and Health*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 41: Movement for the Actor*
- *Unit 55: Research Project*
- *Unit 51: Preparation, Process and Production in the Creative Arts.*

Essential requirements

Learners must have access to a wide range of professional work and, if possible, live physical performances. They will need a large space with a sprung dance floor for practical work with safety mats for learning new and different skills.

Employer engagement and vocational contexts

The evolution of physical theatre into mainstream practice has made it necessary for performers to develop a wider skill base. This unit will give learners the opportunity to explore and develop wider skills.

Unit 50: Popular Entertainment

Unit code: T/601/7441

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to explore the world of popular entertainment and to develop and perform work that is appropriate for this branch of the performing arts.

● Unit abstract

'Popular entertainment' is a catch-all phrase to describe performance work that has immediate audience appeal. It is work that sets out to entertain an audience and can take many forms. It encompasses the work of comedians, singers, actors, instrumentalists, storytellers, game show hosts, impersonators, drag acts, ventriloquists, magicians, puppeteers, contortionists, acrobats, animal acts, dancers, clowns and raconteurs. In addition, popular entertainers are constantly breaking new ground to invent ways to entertain an audience and this can involve the use of props, costume and new technologies.

The audiences for this kind of work can range from children's parties to nightclubs and from theatres to out on the street. It could also include work developed for a radio or a television audience. This unit enables learners to explore the historical, social and cultural context of popular entertainment work and to determine their own area of interest. Learners can develop and devise their own work for performance to a target audience.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the nature and context of popular entertainment work
- 2 Be able to create popular entertainment work
- 3 Be able to take on the role of a popular entertainer
- 4 Be able to evaluate the effectiveness of own popular entertainment work.

Unit content

1 Understand the nature and context of popular entertainment work

Historical, social, cultural: historical overview of popular entertainment eg court jesters, clowns in Shakespeare, Commedia dell'arte, influence of broadcast media on popular entertainment, folk dance and song; social significance eg use of satire, political subversion and commentary; considering what 'popular entertainment' means eg what makes something popular?, high class entertainment vs low class entertainment, subsidised vs commercial entertainment; cultural contrasts eg western compared to eastern traditions; good and bad taste; perceived exploitation eg strip clubs, lap dancing

Forms and types: consideration of the many forms that popular entertainment can take eg cabaret, vaudeville, music hall, burlesque, variety shows, comedy clubs, light entertainment television and radio shows, pub gigs, street theatre, folk clubs, festivals, fringe, busking; consideration of the types of popular entertainment acts eg stand up comedians, ventriloquist, impersonators, circus acts, folk singers, solo acts, double acts, group acts, children's entertainers, mime artists, puppeteers, drag acts, erotic dancers, disc jockeys

2 Be able to create popular entertainment work

Creating and making: exploring ideas and developing appropriate material eg script writing, song writing, choreographing, working out routines, devising, improvising, designing and making props/costumes/set, filming and recording material

Planning and practice: analysing task requirements; creating a schedule which identifies timescales, milestones, deadlines, meetings with collaborators, rehearsal times

3 Be able to take on the role of a popular entertainer

Rehearsing: physical and mental preparation; learning material; making adjustments to performance through the rehearsal process; rehearsing the material eg learning lines; working with props eg costume; technical equipment eg microphones; learning steps; moves; songs; polishing and refining performance skills

Performing: accuracy of performance skills eg hitting the mark, timing, positioning, pace, projection, spatial placement; using physical and vocal skills as appropriate eg vocal and physical control, effective use of physical and vocal range, use of space, manipulation and control of props and equipment, stage presence; making adjustments to performance as required

Communication: getting the performance across to the audience; constant awareness of audience reaction; communicating, listening and responding to other performers; reacting to the audience and making any required adjustments or responses as appropriate; maintaining focus and concentration

4 **Be able to evaluate the effectiveness of own popular entertainment work**

Evaluation: meeting original objectives or artistic intentions; audience and peer observation and feedback; testing and modifying material in response to feedback eg through 'critical friends', discussion groups, focus groups, questionnaires, professional mentor, venue manager, booking agent, press/broadcast critics

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the nature and context of popular entertainment work	1.1 evaluate the meaning of popular entertainment 1.2 compare and contrast at least two types of popular entertainment 1.3 assess historical developments in popular entertainment
LO2 Be able to create popular entertainment work	2.1 plan the development of popular entertainment work 2.2 contribute to the making of a piece of popular entertainment
LO3 Be able to take on the role of a popular entertainer	3.1 apply appropriate skills to the rehearsal of popular entertainment material 3.2 apply appropriate skills to the performance of popular entertainment material
LO4 Be able to evaluate the effectiveness of own popular entertainment work	4.1 critically evaluate own role as a popular entertainer 4.2 assess, through analysis of feedback, effectiveness of own performance.

Guidance

Links

This unit has links with:

- *Unit 1: Acting for Camera*
- *Unit 2 Acting for Microphone*
- *Unit 8: Choreography of Group Performance*
- *Unit 9: Choreography for Solo Performance*
- *Unit 13: Commercial Dance*
- *Unit 21: Dance and Health*
- *Unit 25: Dance for Musical Theatre*
- *Unit 50: Popular Entertainment*
- *Unit 58: Singing Techniques and Styles*
- *Unit 59: Singing for Musical Theatre*
- *Unit 60: Site-specific Performance.*

Essential requirements

This unit requires learners to have access to an appropriate venue or medium (eg DVD) to carry out their role as a popular entertainer.

Employer engagement and vocational contexts

This unit gives learners an opportunity to develop work that is suitable for entertainment venues, managements, agents and festivals looking for popular entertainment acts.

Unit 51: Preparation, Process and Production in the Creative Arts

Unit code: T/601/1719

Level: 5

Credit value: 20

● Aim

The aim of this unit is to provide a practical framework for developing work in the creative arts from initial and preparatory ideas through the process culminating in the production of work.

● Unit abstract

This unit deals with the practical application of skills and techniques required in the preparation and production of creative work. Learners will carry out their role or roles as part of a team working within a clearly defined project that facilitates the development of industry skills. The project brief should be negotiated, and identify a clear market or target audience. The development process is intended to allow learners to refine ideas and develop skills to produce work that culminates in, for example, a live event, public performance, or a recorded product. It is essential that during planning, process and production learners apply and work within current legislative frameworks, including operating and working safely. It is essential that learners apply industry practice that incorporates post-production reflection, review and evaluation.

Learners must show how work is developed for a target audience in response to a defined and negotiated brief, culminating in finished work.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand own and others' process, production and planning roles in creating a work
- 2 Be able to develop planning processes
- 3 Be able to work safely in a role that the individual has clearly defined within the negotiated project
- 4 Be able to prepare and produce work to deadline
- 5 Be able to evaluate the effectiveness of contributions to the preparation, process and production of the project.

Unit content

1 Understand own and others' process, production and planning roles in creating a work

Management and administration: the remit and responsibilities of key personnel eg producer, executive director, personal assistant, recording studio manager, venue or company manager, the promotion team including marketing, press, publicity and public relations, agent or personal manager, casting director, house manager, studio manager, education officer

Performance team: the remit and responsibilities of key personnel eg creative artists, creative performers, creative designers, artistic director, writer, composer, choreographer

Design team: the remit and responsibilities of key personnel eg set designer, costume designer, lighting designer, sound designer, graphic designer

Production and technical team: the remit and responsibilities of key personnel eg production manager, sound engineer, stage manager, lighting and sound technicians, assistant director, voice, movement or fight coach

2 Be able to develop planning processes

Initial brief: considerations eg analysis, project requirements, deadlines, human and physical resources

Budget and resources: constraints eg establishing budgets, financial methods and procedures, available versus ideal resources

Planning and organisation: elements eg timescale, pre-production, production, post-production, team goals, marketing

Preparation: materials selected for performance, materials used for performance

Cultural: how artists respond in reference to their own and other cultures in their preparation of work for performance

Structure: planning eg time management, aesthetic considerations, ethical considerations, drafts, demos

Rehearsals: type eg rehearsal plans, production meetings, technical rehearsals, dress rehearsals, previews

Reflection: review work eg progress meetings and reports, self-assessment, peer assessment

3 Be able to work safely in a role that the individual has clearly defined within the negotiated project

Agreed deadline: considerations eg time management, problem solving, team goals, individual goals, resource management, financial forecasting

Safe working: requirements eg current legislation, legal requirements, performance licensing and fire legislation

Local legislation: considerations eg safety certificates, seating capacity, access and escape, public address installation, staging arrangements, sight lines, production details, barriers and fencing, evacuation plan, mixers, delay towers and temporary towers, policing and security, stewarding and emergency services

Industrial legislation: appropriate to sector eg employment law, health and safety, equality, diversity and disability access, copyright and royalties

Industrial practices: appropriate to sector eg Equity, Musicians' Union, Sector Skills Council, BECTA, MCPS, PRS for Music, casting directors, agents, management, administration and production staff

4 Be able to prepare and produce work to deadline

Content: format eg concerts, gigs, events, recordings, dance, theatrical shows

Communication: instructions eg through performance, production, workshop lecture demonstration, recording

Deadlines: eg technical rehearsal, dress rehearsal, sound check, financial, logistical, sub-contractors, contractors, suppliers, equipment hire, fire inspections, venue availability

Management: monitoring; measuring; motivation; realistic targets; SMART; correspondence with description; fitness for purpose; schedule versus deadline; project management

5 Be able to evaluate the effectiveness of contributions to the preparation, process and production of the project

Personal development: eg working with others, specialist learning and access needs, analysis, reflection, management skills

Evaluation: review eg personal evaluation, team evaluation, feedback, new and existing skills and techniques

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand own and others' process, production and planning roles in creating a work	1.1 categorise individual roles and responsibilities in planning and producing a work 1.2 discuss own responsibilities in planning a work 1.3 discuss responsibilities of others in planning a work
LO2 Be able to plan using production processes	2.1 produce an audit of the resource requirements as part of a plan 2.2 contribute to individual and collaborative production processes identifying key roles and responsibilities
LO3 Be able to work safely in a role that the individual has clearly defined within the negotiated project	3.1 specify and justify the scope of own role/s' function within the agreed production 3.2 devise a risk assessment specific to the role/s as part of the agreed plan 3.3 select and justify working practice with regard to health and safety and current legal practices within role/s and throughout the production
LO4 Be able to prepare and produce work to deadline	4.1 contribute to the creation of a finished product to agreed deadlines 4.2 carry out the completed project that reflects the initial plan and development processes 4.3 ensure the quality of outcomes using appropriate management techniques
LO5 Be able to evaluate the effectiveness of contributions to the preparation, process and production of the project	5.1 report on strategies used to pursue personal development 5.2 critically evaluate team and individual work.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 55: Research Project*
- *Unit 58: Singing Techniques and Styles.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision

Music Business (record labels)

- RCS 2 Track royalties and produce invoices within a music business context
- RCS13 Understanding collecting societies and keeping up to date with the music Industry
- MB07 Identify and propose new revenue streams and opportunities for music business
- MB10 Understanding the music industry and keeping up to date
- MB13 Understand how artist agreements and contracts work
- MB17 Contribute to assessing the impact of emerging technology for the music business
- MP28 Understand copyright and how copyright can be used to generate income in a music business environment.

Essential requirements

Resources available to learners must be appropriate to the chosen discipline. It is essential that resources and spaces are comparable with industry standards. These resources must be available at appropriate points within the project timescale and learners must have sufficient access to achieve work of industry standard.

Learners must also have access to spaces for planning meetings and other general resources as necessary. This unit will require the delivery of theoretical information and availability of appropriate space/s for performance/production work to develop techniques.

Employer engagement and vocational contexts

This unit gives an ideal context for engaging with a range of creative and cultural communities directly through venues or through arts organisations, artists or support agencies. These can be located in the immediate community, or be local, regional, national, or even international given the appropriate context. Local universities, arts centres and training providers are good sources of information about further training, and can be useful venues for experiencing the live work of artists and companies.

Colleges, schools and education providers make good venues for learners' performances and workshops; centres should be encouraged to foster, engage, and make partnerships and links with such bodies. Work placements can provide a valuable source of primary research and develop and locate new, often less obvious, performance venues. Local authorities can often assist with possible alternative venues and partners, eg regeneration schemes for underdeveloped sites in the locality.

Unit 52: Production Management in the Creative Arts

Unit code: J/601/7444

Level: 5

Credit value: 15

● Aim

This unit aims to enable learners to develop skills in production management by using established management techniques to lead production teams from multiple disciplines.

● Unit abstract

This unit gives learners the essential skills to manage production events, typically but not exclusively of a theatre, dance, music, or event nature. The unit covers both in-house and touring productions and is designed to relate to the needs of learners who wish to develop their management skills of productions of many different styles or genres. The unit will give learners the knowledge and ability to manage all typical departments within a production company or organisation.

The unit allows learners to use their pre-existing or newly developed skills to support their work on production management. In most cases, work will be based on real events rather than simulations and, wherever possible, learners will be encouraged to manage events outside their established sphere of competency.

They will also learn how to develop transferable skills, and are able to determine other learners' expertise areas and use them to the advantage of the production.

Legislation is impacting on almost all areas of the performing arts, and learners will become used to integrating sound protective measures, required by the industry, into their work.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to produce production management plans
- 2 Understand the roles and hierarchy of the production team
- 3 Understand the legislation applicable to varied production styles
- 4 Be able to research and analyse contracts, funding, marketing and front of house systems.

Unit content

1 Be able to produce production management plans

Design: budgets; staff; equipment; promoters; production manager; staff; equipment; venue preparation; merchandising; marketing and publicity

Safety: electrical; rigging; fire; public; insurance

Pre-production: rehearsals; travel; accommodation; security; accounts; payments; communications

Production: personnel issues; resource issues; understudies/deps; records; office systems; box office returns

2 Understand the roles and hierarchy of the production team

Human resources: agents; artistes; managers; promoters; entourage; technicians

Managerial roles: tour manager; production manager; stage manager; technical manager; company manager

Non-managerial roles: sound engineer; monitor engineer; sound crew; lighting operator; lighting crew; instrument technicians; backline crew; set carpenter; driver; caterers; show security

Venue roles: promoter; promoter's production manager; get-in/out crew; stage crew; riggers; house stage manager; electrician; runners; follow spot operators; venue front of house staff

Conceptual and design roles: sound designer; lighting designer; set designer; costume designer

3 Understand the legislation applicable to varied production styles

Types: statutory instruments; regulations; codes of practice; standards

Areas of control: type eg lasers, noise, fire, alcohol, hazardous substances, crowd, children, audiences, animals, pyrotechnics, flying, disabled persons, electrical, mechanical, exits, towers and access equipment, firearms, heat, public entertainment, public health, lifting and carrying, theatres, sports grounds

Licences: type eg premises, events, children, performing rights, mechanical copyright, intellectual copyright, phonographic performance, public entertainment, radio microphones, communications equipment

4 Be able to research and analyse contracts, funding, marketing and front of house systems

Contracts: cancellation; advertising; licences; payment; splits; comps; merchandising; expenses; riders; production office facilities; performer details eg key artistes, supporting cast, support acts; performance details eg performance space, mix positions, follow spots, venue provided equipment and services, power, piano tuning, rigging, loading and parking, working lights, venue crew, security, dressing rooms, food and drink, wardrobe, support act

Funding: capital funding; awarded and earned income; grants; budgeting; investors; ticket sales; merchandising; catering; programmes; sponsorship; advertising

Expenditure: rent/rates; utilities; staff; administration, production and running costs

Marketing: deadlines; copy; graphics; unique selling points; ticket pricing; image; advertising; printing; internet; posters; flyers; programmes; press; photography; souvenirs; DVD/CDs

Front of house and box office: safety; comfort; staff; procedures; clearance; latecomers; music; two-for-ones; concessions; standbys; returns; comps; house seats; contra account; dressing the house

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to produce production management plans	1.1 produce plans and costings to predetermined and skeleton briefs 1.2 assess, minimise and manage problem areas within the planning process
LO2 Understand the roles and hierarchy of the production team	2.1 evaluate personnel roles selected for a production 2.2 produce a management strategy for effective control of the production process
LO3 Understand the legislation applicable to varied production styles	3.1 differentiate between legislation, standards and industry codes of practice 3.2 make links between activities and processes required by production events to areas covered by regulations and codes of practice 3.3 maintain personal and production safety procedures and standards
LO4 Be able to research and analyse contracts, funding, marketing and front of house systems	4.1 produce and evaluate contracts 4.2 set up and implement funding systems for events/productions 4.3 develop and implement a marketing strategy for a production project 4.4 formulate front of house ticketing, staffing and management systems.

Guidance

Links

This unit has links with:

- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 44: Outreach Drama*
- *Unit 45: Performing Arts Facilities Management*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 53: Production Skills for Performance*
- *Unit 61: Small-scale Touring in the Performing Arts.*

The unit also has content links with many other units that have performance and production in their content.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision
- Technical Theatre
- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP10a Contribute to the rehearsal process (SM1)
- TP10b Support the rehearsal process (SM1)
- TP10c Co-ordinate the rehearsal process (SM1)
- TP11 Briefing others about techniques, items or equipment (C8)

- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- TP23.1 Maintaining buildings or equipment (C12)
- TP23.3a Maintaining production items and equipment (C12)
- TP23.3b Plan and oversee the maintenance of production items and equipment (C12)
- RC4 Responding to emergencies and security breaches.

Essential requirements

The nature of the unit requires some basic office facilities, such as photocopying, scanning, paper-based management and processing equipment, along with access to communication facilities. The requirement to produce physical plans means that learners will need access to colour printers capable of printing to at least A3 size.

The exact resource requirement will be dictated by the size and scale of productions being worked on by learners on the other performing arts units. Centres hosting major complex productions will have different requirements to those working with a small company production style.

Employer engagement and vocational contexts

This unit covers a mix of production and legislative requirements. Depending on the production, there is some scope for learners to work externally on real productions, working as production manager, or production assistant, or in a more typical learner work experience role working with professional production managers in venues or on events. This should be encouraged wherever possible as the skills required for this area of work are continually evolving to match the needs of the productions.

Unit 53: Production Skills for Performance

Unit code: L/601/7445

Level: 4

Credit value: 15

● Aim

The aim of this unit is to develop learners' understanding of the production process and the creative and technical production skills necessary for the realisation of a performance on stage.

● Unit abstract

Production skills are an essential aspect of performance work. They provide the framework that enables a performance to be planned and realised from initial concept through to the presentation to an audience.

This unit gives learners the basic skills, knowledge and understanding of the range of elements essential to the production process, focusing on the technical and design aspects of performance and on the methods required to develop these aspects during a production process and in their final realisation on stage. The unit provides an introduction to vocational skills in design, stage management and technical realisation through the rehearsal and devising processes, and in the pre-production, fit-up, performance and strike phases of a production.

Learners will develop an understanding of the roles and responsibilities of those involved in the production process, how production roles directly affect the experience of the on-stage performers, and how important these contributions are to the overall reception of the performance by an audience.

Learners will contribute to a performance in a specified production role not necessarily performed in view of the audience, contributing to devising and rehearsal processes and applying specific production and technical skills in a creative, collaborative endeavour.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the requirements of individual production roles
- 2 Understand the impact of technical and production decisions on performance
- 3 Be able to contribute to a production process in a specific production role
- 4 Understand how to manage safe working practices.

Unit content

1 Understand the requirements of individual production roles

Roles: eg stage manager, deputy stage manager, assistant stage manager, Production Manager, Wardrobe Manager, set designer, costume designer, lighting designer, multi-media designer, sound designer, set builder, props maker

Different contexts: eg devised theatre, dance, large-scale, small-scale, touring, repertory, theatre in education

Requirements: management eg responsibility, authority, hierarchy; scope eg range of skills, experience, responsibility; qualifications eg level, training, CPD, insurance implications, licence to practice; financial responsibility eg signing amount, petty cash, buying, renting; working patterns eg hours, attendance on site, management away from site, insurance; unions eg agreements, working conditions

2 Understand the impact of technical and production decisions on performance

On performers: practical; physical; emotional; aesthetic

On other production and design aspects: artistic integrity; interrelationship between production elements

On the audience experience: physical; emotional; aesthetic

3 Be able to contribute to a production process in a specific production role

Production: eg set, costume, lighting, sound, stage management; organisational structures and ways of working eg devised theatre, dance, musical theatre

Techniques: technical and practical skills appropriate to role eg researching, planning, designing, building, rigging, focusing, plotting, striking; working with specialist equipment

Conventions: according to needs of production; related to production area eg fade to black; full-up finish, underscoring, quick costume change, staging configurations, spike marking, prompt copy, cueing, performance documentation

Managing time: planning, scheduling, organising

Working with people: sensitivity and interpersonal skills

Managing resources: eg budget, sourcing, making, buying, hiring, borrowing

Attributes: eg creativity, innovation, imagination, intuition, responsiveness, research skills, communication skills, ability to follow precise instructions

4 Understand how to manage safe working practices

Routines: visual inspection; checking documentation; checking security of equipment and personnel; site tours; risk assessment documentation

Mitigating actions: reporting; responsibility; intervention; correction; repair and maintenance; evacuation

Health and safety operation: risk assessment and management; rigour; robust procedures; lines of responsibility; conformation to standards

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the requirements of individual production roles	1.1 analyse individual roles and responsibilities in a variety of performance contexts 1.2 explain the interrelationship between individual roles and the needs of a production
LO2 Understand the impact of technical and production decisions on performance	2.1 evaluate the implications of decisions made as part of the production process 2.2 analyse the contribution of design and technical aspects to the performance
LO3 Be able to contribute to a production process in a specific production role	3.1 create and evaluate plans for a performance 3.2 communicate effectively with production teams using appropriate terminology 3.3 respond sensitively to the needs of the production
LO4 Understand how to manage safe working practices	4.1 evaluate routines for health and safety monitoring during the performance development and rehearsal process 4.2 justify changes to working practice where safety for self and others may be compromised 4.3 identify strengths and weaknesses of health and safety operations in a performance development and rehearsal environment.

Guidance

Links

This unit has strong links with:

- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 44: Outreach Drama*
- *Unit 45: Performing Arts Facilities Management*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 61: Small-scale Touring in the Performing Arts.*

The unit also has content links with many other units that have performance and production in their content.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

Essential requirements

Learners will need access to studios, workshops and equipment appropriate to each production area. As a guide learners should have access to the range of equipment typical of a small-scale touring company.

For lighting this might be a 12 way manual pre-set or memory lighting board and dimmers. For sound a simple mixing desk, eg 12:2 with the facility to mix live microphones and playback from a number of pre-recorded sources. Appropriate theatrical stores, stock materials and workshop space will be an important aspect of delivery. Learners undertaking costume need access to wardrobe facilities and those involved in staging need access to a workshop, appropriate tools and materials.

Employer engagement and vocational contexts

This unit would be an ideal introduction to production techniques for performers. No prior knowledge is required. Skills acquired through the unit will enhance employability across a range of disciplines within the creative and cultural industries. Alternatively it could be an introductory unit for learners who wish to study other production units in more detail.

Unit 54: Project Design, Implementation and Evaluation

Unit code: L/601/0995

Level: 5

Credit value: 20

● Aim

To develop learners' skills of independent enquiry by undertaking a sustained investigation of direct relevance to their vocational, academic and professional development.

● Unit abstract

This unit provides opportunities to develop skills in decision making, problem solving and communication integrated with the skills and knowledge developed in many of the other units within the programme to complete a realistic project.

It requires learners to select, plan, implement and evaluate a project and finally present the outcomes, in terms of the process and the product of the project. It also allows learners to develop the ability to work individually and/or with others, within a defined timescale and given constraints, to produce an acceptable and viable solution to an agreed brief.

If this is a group project, each member of the team must be clear about their responsibilities at the start of the project and supervisors must ensure that everyone is accountable for each aspect of the work and makes a contribution to the end result.

Learners must work under the supervision of programme tutors or work-based managers.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to formulate a project
- 2 Be able to implement the project within agreed procedures and to specification
- 3 Be able to evaluate the project outcomes
- 4 Be able to present the project outcomes.

Unit content

1 Be able to formulate a project

Project selection: researching and reviewing areas of interest; literature review; methods of evaluating feasibility of projects; initial critical analysis of the outline specification; selection of project option; initiating a project logbook/diary; estimating costs and resource implications; identifying goals and limitations; value of project; rationale for selection; agreeing roles and allocating responsibilities (individually with tutor/supervisor and within project group if appropriate)

Project specifications: developing and structuring a list of requirements relevant to project specifications eg costs, timescales, scale of operation, standards, legislation, ethics, sustainability, quality, fitness-for-purpose, business data, resource implications

Procedures: planning and monitoring methods; operating methods; lines of communication; risk analysis; structure of groups and collaborative working eg learner groups or roles and responsibilities within a work-based project, targets and aims

Project plan: production of a plan for the project including timescales, deliverables, milestones, quality assurance systems and quality plans, and monitoring progress

2 Be able to implement the project within agreed procedures and to specification

Implementing: proper use of resources; working within agreed timescale; use of appropriate techniques for generating solutions; monitoring development against the agreed project plan; maintaining and adapting project plan where appropriate

Recording: systematic recording of relevant outcomes of all aspects and stages of the project to agreed standards

3 Be able to evaluate the project outcomes

Evaluation techniques: detailed analysis of results; conclusions and recommendations; critical analysis against the project specification and planned procedures; use of appropriate evaluation techniques; application of project evaluation and review techniques (PERT); opportunities for further studies and developments

Interpretation: use of appropriate techniques to justify project progress and outcomes in terms of the original agreed project specification

Further consideration: significance of project; application of project results; implications; limitations of the project; improvements; recommendations for further consideration

4 **Be able to present the project outcomes**

Record of procedures and results: relevant documentation of all aspects and stages of the project

Format: professional delivery format appropriate to the audience; appropriate media

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to formulate a project	1.1 formulate and record possible outline project specifications 1.2 identify the factors that contribute to the process of project selection 1.3 produce a specification for the agreed project 1.4 produce an appropriate project plan for the agreed project
LO2 Be able to implement the project within agreed procedures and to specification	2.1 match resources efficiently to the project 2.2 undertake the proposed project in accordance with the agreed specification 2.3 organise, analyse and interpret relevant outcomes
LO3 Be able to evaluate the project outcomes	3.1 use appropriate project evaluation techniques 3.2 interpret and analyse the results in terms of the original project specification 3.3 make recommendations and justify areas for further consideration
LO4 Be able to present the project outcomes	4.1 produce a record of all project procedures used 4.2 use an agreed format and appropriate media to present the outcomes of the project to an audience.

Guidance

Links

This unit is suitable for use by all creative arts sectors and should utilise the full range of skills developed through study of other units in the programme. These include planning, practical work, data handling and processing, analysis and presentation. The knowledge applied may link to one particular unit or to a number of other units.

Essential requirements

The required resources will vary significantly with the nature of the project. The identification of the equipment and materials required, and the establishment of their availability, is a vital part of the planning phase. Learners must therefore have access to a wide variety of physical resources and data sources relevant to the project. Tutors should ensure that learners do not embark on work that cannot succeed because of lack of access to the required resources.

Employer engagement and vocational contexts

Centres should try to establish relationships with appropriate organisations to bring realism and relevance to the project.

Unit 55: Research Project

Unit code: K/601/0941

Level: 5

Credit value: 20

● Aim

To develop learners' skills of independent enquiry and critical analysis by undertaking a sustained research investigation of direct relevance to their Higher Education programme and professional development.

● Unit abstract

This unit is designed to enable learners to become confident in the use of research techniques and methods. It addresses the elements that make up formal research including the proposal, a variety of methodologies, action planning, carrying out the research itself and presenting the findings. To complete the unit satisfactorily, learners must understand the theory that underpins formal research.

The research itself is dependent on learners, the context of their areas of learning, their foci of interest and the anticipated outcomes. The unit draws together a range of other areas of content within the programme of study to form a holistic piece of work that makes a positive contribution to the learners' area of interest. Learners should seek approval from their tutors before starting their research.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand how to formulate a research specification
- 2 Be able to implement the research project within agreed procedures and to specification
- 3 Be able to evaluate the research outcomes
- 4 Be able to present the research outcomes.

Unit content

1 Understand how to formulate a research specification

Research formulation: aims and objectives; rationale for selection; methodology for data collection and analysis; literature review; critique of references from primary sources eg questionnaires, interviews; secondary sources eg books, journals, internet; scope and limitations; implications eg resources

Hypothesis: definition; suitability; skills and knowledge to be gained; aims and objectives; terms of reference; duration; ethical issues

Action plan: rationale for research question or hypothesis; milestones; task dates; review dates; monitoring/reviewing process; strategy

Research design: type of research eg qualitative, quantitative, systematic, original; methodology; resources; statistical analyses; validity; reliability; control of variables

2 Be able to implement the research project within agreed procedures and to specification

Implementation: according to research design and method; test research hypotheses; considering test validity; reliability

Data collection: selection of appropriate tools for data collection; types eg qualitative, quantitative; systematic recording; methodological problems eg bias, variables and control of variables, validity and reliability

Data analysis and interpretation: qualitative and quantitative data analysis – interpreting transcripts; coding techniques; specialist software; statistical tables; comparison of variables; trends; forecasting

3 Be able to evaluate the research outcomes

Evaluation of outcomes: overview of the success or failure of the research project eg planning, aims and objectives, evidence and findings, validity, reliability, benefits, difficulties, conclusion(s)

Future consideration: significance of research investigation; application of research results; implications; limitations of the investigation; improvements; recommendations for the future, areas for future research

4 Be able to present the research outcomes

Format: professional delivery format appropriate to the audience; appropriate media

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand how to formulate a research specification	1.1 formulate and record possible research project outline specifications 1.2 identify the factors that contribute to the process of research project selection 1.3 undertake a critical review of key references 1.4 produce a research project specification 1.5 provide an appropriate plan and procedures for the agreed research specification
LO2 Be able to implement the research project within agreed procedures and to specification	2.1 match resources efficiently to the research question or hypothesis 2.2 undertake the proposed research investigation in accordance with the agreed specification and procedures 2.3 record and collate relevant data where appropriate
LO3 Be able to evaluate the research outcomes	3.1 use appropriate research evaluation techniques 3.2 interpret and analyse the results in terms of the original research specification 3.3 make recommendations and justify areas for further consideration
LO4 Be able to present the research outcomes	4.1 use an agreed format and appropriate media to present the outcomes of the research to an audience.

Guidance

Links

This unit can be linked to single or several units in the programme, depending on the research topic and the context of learners' area of learning, in particular this unit can be linked to Unit 75: *Work-based Experience* and gives learners the opportunity to undertake research in the same organisation in which they undertook their placement.

Essential requirements

Tutors will need to establish the availability of resources to support the independent study before allowing learners to proceed with the proposal.

Employer engagement and vocational contexts

Centres should try to establish working relationships with appropriate organisations to bring realism and relevance to the research project.

Unit 56: Scenic Design Concept

Unit code: Y/601/7447

Level: 4

Credit value: 15

● Aim

This unit aims to enable learners to develop the understanding and skills needed to develop scenic design concepts and ideas for specific purposes.

● Unit abstract

The scenic design is the beginning of the process. From the design the scenic artists and builders use construction skills to build the performance environments. The crew are adept at using everyday construction materials and salvaged items such as timber, sheets of MDF, waste plastic, card and cloth to transform the performance space to realise the designer's vision.

Set designers provide everything for the scenic artists and develop scale models and/or scale construction drawings that contain all of the relevant information to inform the building of the set. To get to this stage, however, the set designer must understand the piece, work with the director and understand the artistic intention. They also research, experiment and prototype ideas to achieve an overall vision to be presented.

Building a set is a team effort that involves the designer, the scenic construction team, the stage manager and the production manager. Every set is individual and poses its own problems and the scenic artist plays a key role in problem solving with the designer and the set construction teams.

Learners will develop the ability to read and use scale, both in the model box and the construction drawings.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the role of the set designer and the importance of collaboration within the creative team
- 2 Be able to analyse the proposed performance (or text) and apply research techniques in preparation for developing design concepts
- 3 Be able to carry out visual research appropriate to script analysis, directorial or project brief
- 4 Be able to develop draft design concepts for presentation (either 2D or 3D).

Unit content

1 Understand the role of the set designer and the importance of collaboration within the creative team

The role of the set designer: liaise/communicate and collaborate with creative team to achieve a total visual effect; work to pre-production schedule or project brief; analyse constraints of acting space; time and budget; prepare ideas for realisation; understand and explore a range of acting spaces and types of staging in design eg proscenium, arena, thrust, flats, sightlines; design to comply with health and safety requirements

The creative team: playwright; director; producer; manager

The technical team: designer; scenic construction; painting; sound engineer, monitor engineer; sound crew; lighting operator; lighting crew; backline crew; set carpenter; driver

2 Be able to analyse the proposed performance (or text) and apply research techniques in preparation for developing design concepts

Text analysis: recording 'feeling/mood'; themes; historical/contemporary location/period; subtexts to establish visual style and/or quality; identify performance style/meaning to establish total visual effect

Acting and stage requirements/constraints: recording, analysing and identifying constraints of the acting and stage requirements eg 'real' location, historical time/place, cast size, entrances/exits, doors, levels, special effects, lighting, costume requirements, preparation time, budget, health and safety issues

3 Be able to carry out visual research appropriate to script analysis, directorial or project brief

Exploration of ideas: sharing ideas collaboratively with creative team; exploring visually and verbally aspects of colour, shape, texture, tone, form and space (relate to script analysis)

Gathering and recording visual research from primary and secondary sources: eg libraries, galleries, newspaper archives, artworks, catalogues, magazines, museums, paintings, photographs, internet, recording from live events/places

Contextual references: where relevant relate to cultural/social aspects and values; label and organise research; annotate research sheets; explain relationship of research to script analysis; highlight areas for further in-depth research

4 Be able to develop draft design concepts for presentation (either 2D or 3D)

Starting points: scale; ground plans; budgets; use of computer drawing/design programmes

Design generation forms: eg sketchbooks, visuals of various scenes, collages, mood boards, paintings, balance/symmetry, samples of colour/texture, effects of lighting, annotated draft ground plans, sightlines

Presentation and analysis of draft design concepts: relate research; draft design concepts to script analysis; discussing and agreeing with creative team designs to be developed.

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the role of the set designer and the importance of collaboration within the creative team	1.1 analyse individual roles and responsibilities 1.2 explain the interrelationship between individual roles and the design needs of a production
LO2 Be able to analyse the proposed performance (or text) and apply research techniques in preparation for developing design concepts	2.1 analyse and record overall script/devising process information to convey mood, atmosphere, theme, subtexts, style, and genre 2.2 analyse and record details of acting and costuming requirements 2.3 assess issues related to total visual effect and record potential design problems and constraints
LO3 Be able to carry out visual research appropriate to script analysis, directorial or project brief	3.1 produce a variety of visual research from primary and secondary sources 3.2 produce relevant contextual references highlighting subjects for further investigation/research 3.3 explore production/making/obtaining techniques related to the design
LO4 Be able to develop draft design concepts for presentation (either 2D or 3D)	4.1 present design ideas in an appropriate visual format 4.2 demonstrate the utilisation of colour, texture, materials and techniques relating to the design 4.3 make clear the concept and intent.

Guidance

Links

This unit has links with:

- *Unit 36: Lighting Design for Live Performance*
- *Unit 39: Marketing the Creative Arts*
- *Unit 44: Outreach Drama*
- *Unit 45: Performing Arts Facilities Management*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 57: Set Design Realisation*
- *Unit 60: Site-specific Performance*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 64: Stage Properties for Performance*
- *Unit 65: Surface Finishing Techniques in Theatre Production.*

The unit also has content links with many other units that have performance and production in their content.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP1 Clarifying creative and production requirements (C7)
- TP2.5a Contribute to the interpreting of designs for sets or props (C1)

- TP2.5b Interpreting designs for sets or props (C1)
- TP2.5c Ensure accurate interpretation of designs for sets or props (C1)
- TP2.6 Developing and researching ideas for a production (C1)
- TP3.4a Support the planning of props requirements for a production (C2)
- TP3.4b Planning props requirements for a production (C2)
- TP3.5a Contribute to the planning of set requirements for a production (C2)
- TP3.5b Planning set construction requirements for a production (C2)
- TP3.5c Planning scenic art set requirements for a production (C2)
- TP3.7 Planning requirements for a production (C2)
- TP4a Preparing drawings to communicate designs (C12)
- TP4b Provide design information to enable drawings to be produced (C12)
- TP6a Producing scenic works
- TP6b Lead on the production of scenic works
- TP7.2a Making and finishing props (C5)
- TP7.2b Lead on the making and finishing of props (C5)
- TP7.3a Making and finishing sets (C5)
- TP7.3b Lead on making and finishing sets (C5)
- TP8.1a Setting up flying and installing flown components (C6)
- TP8.1b Oversee the setting up of flying and installing flown components (C6)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- MTP1 Using tools and equipment for construction or maintenance (MC1)
- MTP2 Cleaning up own work area (MC2).

Essential requirements

Learners will need access to a suitable room with facilities for design.

Employer engagement and vocational contexts

This unit is an ideal introduction to the design process. No prior knowledge is required. Skills acquired through this unit will enhance employability across a range of performance disciplines within the creative and cultural industries.

Unit 57: Set Design Realisation

Unit code: D/601/7451

Level: 4

Credit value: 15

● Aim

This unit aims to develop the skills needed to translate draft design concepts into scaled working drawings, ground plans, elevations and scaled models.

● Unit abstract

Building a set is a team effort which involves the designer, the scenic construction team, the stage manager and the production manager. Every set is individual and poses its own problems and the set designer plays a key role in problem solving with the scenic artist and the set construction teams.

It is the role of the set designer to provide the scenic artists with a scale model box and/or scale construction drawings, which should contain all of the relevant information to inform the building of the set. This unit will develop learners' ability to read and use scale, both in the model box and with the construction drawings. It will build on the design concept and present to the scenic artist the information necessary they need to build the set.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to produce perspective sketches to convert draft design concepts into visual representations
- 2 Be able to use equipment and instruments to convert draft design concepts into accurate scaled and dimensioned ground plans and elevations
- 3 Be able to produce final working drawings and ground plans
- 4 Be able to produce and present 3D scaled models from working drawings.

Unit content

1 Be able to produce perspective sketches to convert draft design concepts into visual representations

2D representational views: standard drawing techniques; perspective grids; 1, 2 or 3 point perspective; set design from audience viewpoint

Viewpoints: minimum floor view; no floor view; maximum floor view

Storyboarding: small tonal or colour sketches; major scene and lighting changes; 1 point perspective sketches

Technology and equipment: CAD software; sketchbooks; Bryce or similar software packages; perspective paper; technical drawing boards

2 Be able to use equipment and instruments to convert draft design concepts into accurate scaled and dimensioned ground plans and elevations

Equipment: drawing boards/table; T square/parallel rule; set squares; compass; scale ruler; drawing pens/pencils

Performance space: theatre designs eg proscenium arch, in the round, site-specific; audience views; angles; perspective; depth

Health and safety requirements: entrance; exits; levels; health and safety for the cast and crew; health and safety for the audience

3 Be able to produce final working drawings and ground plans

Draughtsman's language and conventions: line weights; thickness; dotted/dashed lines; phantom lines; dimension lines; centre lines; section lines; outlines; set lines

Symbols: tabs; backcloths; borders; single plain flat; windows; bay windows; fireplaces; doors; steps, treads and risers; ramps; furniture

Scale: metric eg 1:100, 1:50, 1:25; appropriate scale on ground plans, elevations, and sections

Painter's/construction notes: notes outlining methods and materials for scenery construction and surface finishing

Legend: scale; drawing title; sheet number; show title; date; designer's and draughtsman's name

4 Be able to produce and present 3D scaled models from working drawings

3D models: scale models produced from working drawings demonstrating balance, form, space, function

Sample boards: demonstrating life size colour, texture and surface finishing

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to produce perspective sketches to convert draft design concepts into visual representations	1.1 produce a range of story board/tonal sketches demonstrating the basic shape and structure of the set with simple lighting effects 1.2 produce and justify draft perspective visuals, demonstrating correct use of perspective techniques 1.3 produce final perspective visuals with set dressing and human figures
LO2 Be able to use equipment and instruments to convert draft design concepts into accurate scaled and dimensioned ground plans and elevations	2.1 produce preparatory scaled ground plans and elevations using metric system of measurement 2.2 produce scaled ground plans of performance spaces, complying with health and safety requirements 2.3 analyse and record potential problems/constraints and adapt solutions accordingly
LO3 Be able to produce final working drawings and ground plans	3.1 present final scaled ground plans indicating centre lines, proscenium opening (if appropriate) and correct symbols and conventions 3.2 produce final scaled elevations from scaled ground plans 3.3 indicate dimensions on scaled drawings using correct system 3.4 produce painter's/construction notes and legend
LO4 Be able to produce and present 3D scaled models from working drawings	4.1 produce rough models/mock-ups to scale from working drawings include scaled human figures 4.2 identify and select appropriate materials to represent final finishes on stage 4.3 produce sample boards of colour/texture and finishes to present with models 4.4 produce and present scaled models which show colour, textures and human scale.

Guidance

Links

This unit has links with:

- *Unit 36: Lighting Design for Live Performance*
- *Unit 39: Marketing the Creative Arts*
- *Unit 44: Outreach Drama*
- *Unit 45: Performing Arts Facilities Management*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 56: Scenic Design Concept*
- *Unit 60: Site-specific Performance*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 64: Stage Properties for Performance*
- *Unit 65: Surface Finishing Techniques in Theatre Production.*

The unit also has content links with many other units that have performance and production in their content.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP1 Clarifying creative and production requirements (C7)
- TP2.5a Contribute to the interpreting of designs for sets or props (C1)

- TP2.5b Interpreting designs for sets or props (C1)
- TP2.5c Ensure accurate interpretation of designs for sets or props (C1)
- TP2.6 Developing and researching ideas for a production (C1)
- TP3.4a Support the planning of props requirements for a production (C2)
- TP3.4b Planning props requirements for a production (C2)
- TP3.5a Contribute to the planning of set requirements for a production (C2)
- TP3.5b Planning set construction requirements for a production (C2)
- TP3.5c Planning scenic art set requirements for a production (C2)
- TP3.7 Planning requirements for a production (C2)
- TP4a Preparing drawings to communicate designs (C12)
- TP4b Provide design information to enable drawings to be produced (C12)
- TP6a Producing scenic works
- TP6b Lead on the production of scenic works
- TP7.2a Making and finishing props (C5)
- TP7.2b Lead on the making and finishing of props (C5)
- TP7.3a Making and finishing sets (C5)
- TP7.3b Lead on making and finishing sets (C5)
- TP8.1a Setting up flying and installing flown components (C6)
- TP8.1b Oversee the setting up of flying and installing flown components (C6)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- MTP1 Using tools and equipment for construction or maintenance (MC1)
- MTP2 Cleaning up own work area (MC2).

Employer engagement and vocational contexts

This unit is an ideal introduction to the design process. No prior knowledge is required. Skills acquired through this unit will enhance employability across a range of performance disciplines within the creative and cultural industries.

Unit 58: Singing Techniques and Styles

Unit code: J/601/1613

Level: 4

Credit value: 15

● Unit aim

This unit aims to enable learners to sing by exploring how the voice works in theory and practice and in the application of skills and techniques leading to performance.

● Unit abstract

This unit is intended to give learners knowledge of the current practice associated with techniques and skills and their applications for the singing performer. Essential aspects include the study of the physiology of the voice and an understanding of how sound is made, controlled and refined. Learners will study a wide variety of singing styles, whilst focusing on just two. The unit will culminate in performances of material for solo, duo and group singing.

This unit deals with the practical application of skills and vocal techniques required to produce work in contrasting styles and in a range of applications under performance conditions. Skills and techniques are developed through practical workshops leading to presentations under performance conditions. Workshops are intended to be developmental, allowing learners to refine skills and techniques that culminate in, for example, a live event, public performance, or recorded product.

Through underpinning research into current and contemporary singers and singing styles, the practical and theoretical components of this unit will enable learners to demonstrate their ability to learn, practise and apply singing techniques through the choice of materials presented for performance. Learners will study the principles of singing, and research, develop and learn the techniques under working conditions.

Learners must will develop and apply skills and techniques under performance conditions. It is essential that learners, when applying techniques, take personal health and safety are taken into account.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the structure and physiology of the human voice
- 2 Be able to implement a wide range of vocal techniques
- 3 Be able to apply techniques to contrasting singing styles
- 4 Be able to perform a collection of songs for solo, duo and group.

Unit content

1 Understand the structure and physiology of the human voice

Body: posture; whole body supports production of voice; balance; strength

Voice: larynx; vocal chords; shape; resonance; warming up and protecting voice

Diaphragm: physiology eg structure, breathing; role in supporting sound and escape of air, action of muscle

Vocal health: medical eg conditions, resources, common ailments; developing vocal stamina; ear defences

2 Be able to implement a wide range of vocal techniques

Breathing: deep breathing; snatching breath; control of breath; using muscles to control exhalation

Posture: correcting posture to allow muscles to work effectively; jaw position; space created in mouth to amplify sound; position of tongue

Articulation: vowel sounds; diphthongs; consonants; legato singing; phrasing

Rehearsal and performance: skills development eg stamina, vocal capacity, listening and aural skills, personal

3 Be able to apply techniques to contrasting singing styles

Study and research: learners may study a variety of styles then focus on two eg jazz, opera, popular, folk, Carnatic, Samagana, Isicathamiya

Practice techniques: effective use of time; registers; posture; breathing; resonance; range and dynamics; diction; skills eg basic sight singing, ear training, working on repertoire, scales, vocal exercises

Working with style: studying singers and songs from different styles; selection of suitable material

Health and safety: applied vocal health; ear defence; vocal warm-up exercises

4 Be able to perform a collection of songs for solo, duo and group

Rehearsals: two- and three-part harmony; intervals; singing together; accompaniment; listening critically; organising and scheduling

Performances: coordination; breathing; clarity; projection; movement; stage presence; memorisation of material; ability to correct poor intonation in performance; microphone technique; communication with other musicians; learning lyrics and performance techniques

Audience communication: relaxed posture; strong eye contact; effective facial expression; appropriate dress; good dynamics; choice of material to suit audience

Evaluation: recording to analyse critically; reflective analysis; self/peer feedback

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the structure and physiology of the human voice	1.1 explain the structure and physiology of the voice 1.2 analyse the processes involved in voice production 1.3 discuss the applications of vocal health for singers
LO2 Be able to implement a wide range of vocal techniques	2.1 select and justify techniques in rehearsal and performance 2.2 assess personal weaknesses and develop strategies for improvement
LO3 Be able to apply techniques to contrasting singing styles	3.1 demonstrate different singing styles 3.2 carry out a practice schedule as a soloist and as a member of an ensemble
LO4 Be able to perform a collection of songs for solo, duo and group	4.1 take an active role in rehearsals and performances 4.2 perform songs for a solo, duo and in a group 4.3 produce evaluative and reflective reports on singing techniques and skills from rehearsals and performances.

Guidance

Links

This unit has links with:

- *Unit 3: Acting for Musical Theatre*
- *Unit 42: Musical Theatre Performance*
- *Unit 50: Popular Entertainment*
- *Unit 59: Singing for Musical Theatre.*

Essential requirements

Learners will require access to a good research archive. They must also have access to relevant primary and secondary resource materials. There must be a good range of stimuli and research materials available: books, magazines, photographs, DVDs, videos and films. Basic video recording and playback resources are also needed.

Employer engagement and vocational contexts

This unit gives an ideal context for engaging with a range of creative and cultural communities directly through venues or through arts organisations, artists or support agencies. These can be located in the immediate community, be local, regional, national or even international, given the appropriate context. Local universities, arts centres and training providers are good sources of information about further training, and can be useful for exploring and experiencing the live work of artists and companies in the context of this unit.

Colleges, schools and education providers make good contacts for workshops, and centres should be encouraged to foster links with such bodies and establish partnerships. Work placements will provide a valuable source of primary research and developing and locating new, often less obvious, employer contacts.

Unit 59: Singing for Musical Theatre

Unit code: H/601/7449

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to interpret and perform sung material in musical theatre by developing and applying singing techniques.

● Unit abstract

For the purpose of this unit the term *musical theatre* is used to refer to any dramatic work that has significant musical content and requires words to be sung. Musical theatre works require a host of different singing styles and techniques, including operatic, folk, rock, pop, jazz, blues and country. Some singers can be versatile and adaptable to their style of singing while others are more comfortable in a more limited range of styles.

As well as working on techniques in terms of breath control, tuning and tonal quality, the musical theatre performer has to be able to interpret the lyrics of a song and use it as a vehicle to act out a character's emotions or intentions.

This unit enables learners to explore the musical theatre repertoire and to find and develop a range of musical numbers that suit their vocal range and characteristics. It also enables learners to exercise their voice in order to continually improve their singing technique.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand musical theatre repertoire
- 2 Understand how to develop and maintain vocal technique through a regular practice routine
- 3 Be able to prepare sung musical theatre material
- 4 Be able to perform sung musical theatre material.

Unit content

1 Understand musical theatre repertoire

Repertoire: eg musical comedy, Broadway musicals, West End musicals, rock operas, book musicals, chamber musicals, pop musicals, period musicals (eg 20s, 30s, 40s, 50s), operetta, opera, sung through musicals, music theatre

Song context: eg character driven, comedy songs, sad songs, reflective songs, story-telling songs, opening numbers, patter songs, ballads, solos, duets, jazz style, period songs, rock songs, love songs, dramatic songs

2 Understand how to develop and maintain vocal technique through a regular practice routine

Vocal style: appropriate to style of work eg opera, blues, soul, pop, jazz; intonation; tone of voice; breathing; head and chest voice; falsetto

Vocal technique: voice placement and tone, projection, musicality; use of warm-ups and technical exercises; breathing; accuracy; mouth shape; vocal chords; muscles and control; vibrato; tremolo; trills; range

3 Be able to prepare sung musical theatre material

Rehearsing: taking part in vocal warm-ups; stamina; concentration and focus; learning musical material ('note-bashing'); following direction and instructions; listening skills; practising learned material; waiting for cues; applying vocal techniques appropriately; learning words and movements; working with others; self-discipline; cooperative attitude and approach; commitment to the work

Practice routine: eg setting targets and reviewing progress; individual practice and group rehearsals; warm-up; technical exercises eg for development of tone, projection, breath control, singing different scales to refine tuning

4 Be able to perform sung musical theatre material

Performance: intonation; quality and appropriateness of the interpretation of contrasting songs; quality of tone; musicality; confidence in delivery and presentation; solo and/or with other singers; use of stage space, costume and props; awareness of the audience; effective use of microphones (where used)

Interpretation: exploring the meaning of the lyrics; communicating character; identifying the mood; working with tempi and dynamic changes; connecting the words and music; deciding on the appropriate vocal style

Communication: conveying the meaning of the words and music; maintaining focus and concentration; audibility of the lyrics; physical embodiment of a character or characters; communication of mood, emotions and intentions; communication of interpretation; musical projection; appropriateness of the style of presentation to the musical genre

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand musical theatre repertoire	1.1 analyse the performance requirements of contrasting musical theatre works 1.2 discuss the context and characteristics of selected repertoire
LO2 Understand how to develop and maintain vocal technique through a regular practice routine	2.1 critically reflect on improvements and developments in vocal technique 2.2 review effectiveness of practice routines 2.3 select and apply appropriate vocal techniques to the preparation of different songs
LO3 Be able to prepare sung musical theatre material	3.1 select and implement appropriate practice routines 3.2 select and justify rehearsal techniques to improve sung performance 3.3 demonstrate self-discipline and cooperation with others in the rehearsal of sung musical theatre material
LO4 Be able to perform sung musical theatre material	4.1 effectively communicate interpretations of different songs 4.2 select and apply appropriate performance technique to musical theatre material 4.3 evaluate the success of the interpretation of songs within the context of the work.

Guidance

Links

This unit has links with:

- *Unit 3: Acting for Musical Theatre*
- *Unit 42: Musical Theatre Performance*
- *Unit 50: Popular Entertainment*
- *Unit 58: Singing Techniques and Styles.*

Essential requirements

Learners will need access to rehearsal and performance space and vocal scores.

Ideally, learners should have access to a répétiteur or accompanist.

Access to recordings of different interpretations of songs is an essential reference and learning tool.

Unit 60: Site-specific Performance

Unit code: R/601/7446

Level: 5

Credit value: 15

● Aim

This unit enables learners to gain an understanding of the nature of site-specific performance from a theoretical perspective and as a performance practice.

● Unit abstract

Starting from a look at the historical context of site-specific theatre the unit traces recent theoretical developments in ways of thinking about this type of performance. As well as considering the aesthetic and performance debates around site-specific theatre the unit enables learners to take part in the generation of work of this particular type and question its potential as a political and social art form. Learners will explore some key theorists and issues in theatre and performance and reflect on site-specific theatre as a performance practice by examining the work of major practitioners in the field, such as Schechner, Barba and Kantor and the work of site specific performance companies, such as Stan's Cafe, Grid Iron, Red Earth and Dreamthinkspeak.

The nature of the work produced will be a response to a particular environment or location and its architecture and atmosphere. The qualities of the site and the space will be the inspiration for the work and will shape its form and content. The choice of site for a site-specific performance presents all sorts of challenges in terms of access, the audience/performer relationship and the scale of the work, all of which add to the work's artistic potential. A site-specific performance aims to explore the possibilities of a particular place, space or building and use the particular qualities of the environment as an integral part of the work. The intention of this unit is for the creation of original work, but it also lends itself to re-defining existing plays by adapting them to suit the surroundings of a particular site. However, a contextual understanding of the theory and practice of others in this area of performance work should inform the work created.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the contextual background to site-specific performance practice
- 2 Be able to develop ideas in the making of site-specific performances
- 3 Be able to undertake roles in site-specific performances
- 4 Be able to evaluate the effectiveness of site-specific performances.

Unit content

1 Understand the contextual background to site-specific performance practice

Theory: historical background eg Greek and Roman amphitheatres, medieval mystery cycles, street theatre, Commedia dell'arte, installation art, performance art, carnival, mummers plays; practitioners eg Barba, Schechner, Brook, Gordon Craig (the architectural scene), Appia, Kantor; terminology eg site specific, landscape, environmental, ritual, celebration, ceremony

Practice: examples of different companies work eg Welfare State International, Natural Theatre Company, Bread and Puppet Theater, Emergency Exit Arts, Zap Arts, Stan's Cafe, Grid Iron, Red Earth and Dreamthinkspeak; the relationship between architecture and performance; the nature of the audience eg paying/non-paying; elitist or communal; sitting/standing/moving; participatory or non-participatory; the relationship with the environment eg what to add, alter, incorporate or obscure and why; legislative considerations eg licensing requirements, contractual arrangements, health and safety, insurance

2 Be able to develop ideas in the making of site-specific performances

Project proposal: research eg locations, architecture, visual recording, historical links to place, stories related/inspired by the location/site, documentation/records related to the site; considerations eg practical, aesthetic, technical, geographical, horticultural, architectural, building regulations, health and safety, necessary permissions, access, budget and cost, use of materials and structures, weather, seasonal factors, entrances and exits; possibilities eg presenting rationale for choice of site; outlining visual, aural and performance ideas for the site; producing an outline scheme/storyboard/text

Creating work: exploration eg spatial aspects of the site, use of the space, lighting, sound, images, introducing structures, props, costumes, materials to the site; collaboration eg improvising, writing, devising, designing, making, choreographing, composing, directing, facilitating, crafting, filming, editing; rehearsing and production eg scheduling, practising, working out movements, testing, responding and giving instructions, placing objects in the landscape, technical run-through(s), construction, group and individual rehearsals

3 Be able to undertake roles in site-specific performances

Role: application of skills relevant to role or roles undertaken eg acting, singing, dancing, designing, making, playing an instrument, technical set up and operation, stage management, production management; communication skills related to role or roles eg between performers, to the audience, between different departments, clarifying instructions, negotiating, use of appropriate language and terminology, oral and written communication, use of telephone, email correspondence, letter writing

Performance: artistic requirements eg meeting the original brief or intention and matching the overall concept of the piece; technical requirements eg accuracy of applying skills and consistency of using skills; professional requirements eg meeting deadlines; collaborative working; task completion; focus on continual improvement

4 Be able to evaluate the effectiveness of site-specific performances

Evaluation: meeting original objectives or artistic intentions; audience and peer observation and feedback; articulating the conceptual framework of the piece; identifying a context for the work eg recognising influences or associations to the work of others, discussing the social, artistic and cultural significance of the work

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the contextual background to site-specific performance practice	1.1 assess different historical practices of site-specific performance 1.2 analyse theoretical and practical perspectives of site-specific performance
LO2 Be able to develop ideas in the making of site-specific performances	2.1 present workable proposals for site-specific projects 2.2 contribute appropriate ideas and skills to site-specific projects
LO3 Be able to undertake roles in site-specific performances	3.1 produce work that is relevant and skilful 3.2 perform roles in site-specific performances, taking creative advantage of the site to give imaginative performances
LO4 Be able to evaluate the effectiveness of site-specific performances	4.1 evaluate venues and audience responses 4.2 analyse the objectives of the site-specific performances 4.3 critically assess own role within the project.

Guidance

Links

This unit has links with

- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 68: Theatre Directing*
- *Unit 69: Theatre in Education*
- *Unit 77: Writing for Performance.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

Essential requirements

The nature of site specific performance means that learners need access to often unusual spaces and venues that can be transformed into a site for performance. Learners will need support and supervision in order to ensure that the required permissions and insurances are sought.

Employer engagement and vocational contexts

This unit could enable learners to work in collaboration with local employers and organisations. For example, an employer may have a space in their building which lends itself to site-specific performance. The employer may be prepared to act as a client for a site specific performance that could enhance and promote their business.

Unit 61: Small-scale Touring in the Performing Arts

Unit code: A/601/7442

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to participate in small-scale touring productions and to provide the technical and administrative support required to undertake a small-scale tour.

● Unit abstract

This unit concentrates on the organisational and technical aspects of a touring production, including the basic skills of tour management and promotion.

For many young artists, small-scale touring will be the main source of employment and income following the completion of their training. Small-scale touring may take the form of theatre in education, theatre in the community, outreach theatrical productions, a physical theatre company or other small-scale touring companies.

It is essential with any small-scale touring company that rigorous planning is conducted to ensure that the process as well as the performance remains professional at all times. Learners will be expected to contribute to the planning, giving their own ideas and feedback to their peers. Learners will be required to visit venues and liaise with appropriate individuals assessing the suitability of the space for performance. Current legislative requirements, including health and safety, are integral factors for planning and operating small-scale tours. Learners will be expected to identify and then undertake a specific role with the touring production.

On completion of this unit learners should know the different roles and various elements that need to come together to create a piece of touring theatre. They should also appreciate the level of planning and production preparation that happens around the performance of the piece. This unit should give learners a firm knowledge of what will be expected of them in the world of work.

Learners will take part in both individual and group evaluations of the process and finished product. They must also communicate and liaise with the host venues to ensure the project runs smoothly and that the expected outcomes are met.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to contribute to the planning of small-scale tours
- 2 Be able to participate in the production preparation for small-scale tours
- 3 Be able to undertake roles within a small-scale touring company
- 4 Understand how to evaluate the production activity.

Unit content

1 Be able to contribute to the planning of small-scale tours

Venues: location; suitability and availability of venues; dimensions; facilities; dressing rooms; electrical supply; catering; get in/out access; parking; directions to venue

Planning: schedule eg booking tour dates, crew and company travel and accommodation, rehearsal schedules, production schedule, transport arrangements for set, costumes, budgeting and financial control systems, marketing and publicity plan, time constraints, budget constraints, type of production, types of venue, equipment availability, types of audience, size of cast and crew

Health and safety considerations: risk assessments; safeguarding and CRB checks; technical safety checks; moving or still image laws and regulations; public liability insurance

2 Be able to participate in the production preparation for small-scale tours

Rehearsals: carrying out tasks according to schedule and instructions; participation as company member eg performer, director, technician, choreographer, lighting designer, sound designer, stage manager and/or administrator, script writer

Communication: techniques eg phone calls, emails, meetings, letters, information packs

3 Be able to undertake roles within a small-scale touring company

Role: tour manager; publicist; technician; crew; director; workshop leader; choreographer; dance captain; stage manager; accompanist; wardrobe manager

Logistics: liaising with each venue; loading and unloading set; get-in and get-out; costumes; props and equipment; setting up for performance in each venue; supporting or performing a show; writing

4 Understand how to evaluate the production activity

Venue and audience: feedback from centres and venues eg audience response, continuation of contact, questionnaires, interviews, feedback sessions, evaluation of liaison with commissioning group, customer satisfaction, follow on material, Q and A sessions with audiences

Tour: operation of the group process; time management; show reports; budget; content of performance; group evaluation

Individual role: critical evaluation of own performance; identification of strengths and weaknesses; areas for improvement; recommendations for future work

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to contribute to the planning of a small-scale tour	1.1 justify decisions as to the suitability of a venue for a specific production or performance event 1.2 produce appropriate plans and schedules for an aspect of the tour 1.3 apply current regulatory legislation including health and safety requirements
LO2 Be able to participate in the production preparation for a small-scale tour	2.1 determine and undertake production roles during the rehearsal period 2.2 schedule and complete associated production tasks 2.3 manage communication effectively during the production process
LO3 Be able to undertake a role within a small-scale touring company	3.1 undertake designated roles during small-scale tours 3.2 creatively contribute to the logistics process
LO4 Understand how to evaluate the production activity	4.1 evaluate venues and respond to audience evaluation 4.2 analyse the objectives of the small-scale tours 4.3 critically assess own performance within the company.

Guidance

Links

The unit links with:

- *Unit 38: Managing a Creative Business*
- *Unit 44: Outreach Drama*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 69: Theatre in Education.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision.

Essential requirements

Centres will need to provide rehearsal space as well as workshop space for set, prop and costume construction where appropriate. Centres will also need to consider the availability of transport, and the insurance arrangements necessary while learners are travelling to and performing in other venues. There must be an actual tour; this should not be a classroom-based activity.

Employer engagement and vocational contexts

In the performing arts sector, small-scale touring is a prominent area of employment, so skills developed in this unit will make learners more employable in vocational contexts.

Unit 62: Social Dance Forms

Unit code: T/601/7438

Level: 4

Credit value: 15

● Aim

This unit provides a practical and experiential exploration of social dance through performance and investigative study.

● Unit abstract

This unit enables learners to investigate social dance through practical study, and to apply skills and techniques in preparation for participation in a social dance event. Learners will explore social dance groups and organisations in their locality, learning and developing skills that will lead to participation in a social dance event. Learners will be expected to demonstrate in a practical way an understanding of styles, conventions and application of social and cultural values in at least two social dance forms. Learners will be required to review how social dance has influenced the performer.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the origins and development of social dance
- 2 Understand styles, types, techniques and conventions of social dance and their applications for the performer
- 3 Be able to practise and perform social dance forms.

Unit content

1 Understand the origins and development of social dance

History: origin and development of two or more social dance forms eg club dance, ballroom, jive, lindy-hop, salsa, boombal, street dance, line dance, contra dance, Charleston, court, urban, African Caribbean

Social and cultural influences: mass communication eg the media, development of social dance as a result of social change eg migration, war, imperialism, colonialism, development of concept of 'community'; globalisation eg internet and digital technologies

Context: environmental and social conditions; geographical location; climate; political groupings; external contacts; cultural values; changing values; traditional costume; performance venues and space; music

2 Understand styles, types, techniques and conventions of social dance and their applications for the performer

Style and types of dance: in two or more social dance forms; practice and performance

Technical skills: style specific eg posture, coordination, elevation, stamina, strength, flexibility, rhythm, and attitude

Conventions: social; cultural; presentation skills; style specific eg appropriate number of performers, musicality, relationship between performers, relationship between performers and audience, spatial awareness

Applications: historical; current eg film, theatre, dance, music theatre, music video

3 Be able to practise and perform social dance forms

Practice of dance: within two or more social dance forms; appropriateness of warm-up in preparation for both practice and performance

Technical skills: style specific eg posture, coordination, elevation, stamina, strength, flexibility, rhythm, attitude

Presentation skills: style specific eg appropriate number of performers, musicality, relationship between performers, relationship between performers and audience, spatial awareness

Participation: applying knowledge; applying skills and techniques; adopting cultural and social values in one or more social dance forms

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the origins and development of social dance	1.1 discuss the origins and development of at least two or more social dance forms 1.2 evaluate the relationship between the style of dance and the culture from which it has evolved
LO2 Understand styles, types, techniques and conventions of social dance and their applications for the performer	2.1 demonstrate styles and types in at least two social dance forms 2.2 explain the conventions in at least two social dance forms 2.3 demonstrate how social dance forms have influenced the performer
LO3 Be able to practice and performance of social dance forms	3.1 participate in regular classes in at least two social dance forms 3.2 plan and rehearse for a social dance event 3.3 take part in a social dance event demonstrating technical, performance and social skills.

Guidance

Links

This unit has links with:

- *Unit 9: Choreography for Solo Performance*
- *Unit 11: Classical Ballet Background and Technique*
- *Unit 12: Classical Ballet Development and Analysis*
- *Unit 13: Commercial Dance*
- *Unit 14: Contemporary Dance Techniques*
- *Unit 15: Contemporary Dance Techniques and performance*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 34: Jazz Dance Technique and Performance.*

Essential requirements

Learners will need access to visiting practitioners, external workshops, dance studio and a wide variety of video/DVD materials. In addition to materials generally available, use should be made of resources particular to the region.

Unit 63: Stage Management in Practice

Unit code: K/601/7436

Level: 4

Credit value: 15

● Aim

This unit aims to enable learners to apply management and organisational skills to a wide range of performances, exploring efficiency and effectiveness of roles, systems and responsibilities.

● Unit abstract

This unit is a multi-purpose unit that covers a production discipline with many different areas of interest. As a guide, almost every production requires a basic level of input from what could be termed a stage management perspective. Every prop, rehearsal room, delivery, and even food has to be arranged by someone from the stage management area. In contrast, a major production could have a large production team, manned by the stage management department. The differences in styles and genre of production, and production size and budget require stage management to be flexible, multi-rolled and disciplined.

This unit can be used in a generic manner, working on many different types of production, or it can be linked to a narrower style of production, such as theatre in education, or children's theatre, where stage management roles are very different.

The varied nature of stage management allows the skills delivered and extended in this unit to be applied to a wide variety of productions, both in-centre and externally.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the responsibilities and duties of stage management in a variety of production contexts
- 2 Be able to develop systems for the production and handling of information
- 3 Be able to develop and implement stage management procedures in a variety of performance circumstances
- 4 Be able to ensure safety in the preparation and implementation of performances.

Unit content

1 Understand the responsibilities and duties of stage management in a variety of production contexts

Rehearsal period: setting up, running and administrating rehearsals; recording blocking, script-changes and technical cues; acquiring and managing props; budgeting; scheduling; liaising and coordinating with other departments; preparing and maintaining backstage areas and systems; operating mechanical and technical systems

Production period: stage and technical rigging and operation; running backstage areas for performances; coordinating production elements; supervising and repairing props; scenery setting and striking

Stage management roles: company stage manager; stage manager; deputy stage manager; assistant stage manager; technical ASM; show caller

Production contexts: West End; repertory/repertoire; touring and small-scale touring; community/arts theatres; theme parks and resorts; cruising; variety; events and conferencing

2 Be able to develop systems for the production and handling of information

Research: eg libraries, manufacturers' archives, media archives, the internet, directories and listings, specialist periodicals

Supplies and equipment: eg trade journals, brochures, catalogues, price lists, technical manuals, *Yellow Pages*, internet sourcing

Documentation relating directly to a production: script breakdown; props requirements lists; prop setting lists; truck pack lists; backstage cue-sheets; production and rehearsal schedules and plans; production meeting records; show reports

Production documentation: 'The Book'; props and petty cash budget; records, receipts and accounts; stage management and crew rosters and time sheets; contact lists; stock lists; legislative record keeping

3 Be able to develop and implement stage management procedures in a variety of performance circumstances

Stage management techniques and skills: running rehearsals; compiling prompt-copy; cueing shows; propping; managing human and physical resources; storing, handling and rigging stage scenery and flown scenery; acquiring, maintaining and setting props; maintenance and use of stage equipment; use of communications equipment eg cue-lights, talk-back, prompt-desk; rigging practicals and working lights; rigging and operating sound equipment

4 Be able to ensure safety in the preparation and implementation of performances

Legislation: Control of Substances Hazardous to Health (COSHH); Health and Safety at Work Act; Control of Noise at Work regulations; Lifting Operations and Lifting Equipment Regulations (LOLER); Electricity at Work Regulations; Manual Handling Operations Regulations; The Regulatory Reform (Fire Safety) Order

Precautions: safe lifting and handling techniques; safe use of hand tools and power tools; electrical safety; evacuation procedures; use of safety curtain and sprinkler systems; use of pyrotechnics and weapons

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the responsibilities and duties of stage management in a variety of production contexts	1.1 analyse and evaluate the responsibilities appropriate to different stage management roles 1.2 explain how the responsibilities of stage management are deployed in different production contexts
LO2 Be able to develop systems for the production and handling of information	2.1 develop and maintain the production 'book' 2.2 use sources of information to fulfil a stage management role 2.3 design and implement systems for documentation and administration
LO3 Be able to develop and implement stage management procedures in a variety of performance circumstances	3.1 design and implement effective stage management procedures for performances 3.2 organise and use appropriate means of effective communication
LO4 Be able to ensure safety in the preparation and implementation of performances	4.1 demonstrate safe working practices 4.2 explain current health and safety legislation for stage management work 4.3 manage performance personnel effectively.

Guidance

Links

This unit has links with:

- *Unit 38: Managing a Creative Business*
- *Unit 44: Outreach Drama*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 64: Stage Properties for Performance*
- *Unit 69: Theatre in Education.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2a-TP Keeping up to date with technical and production developments in the live arts
- CPD2b-TP Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for Performance
- CPD4b Overseeing technical production work for performance
- G4a Managing finance for a defined work activity
- G4b Managing the finance of a functional area of work
- G4c Managing finance
- G5a Allocating and checking team members' work
- G6a Providing leadership
- G11a Building work relationships
- G11b Developing and maintaining work relationships
- G14 Recruiting staff
- G15 Setting targets and monitoring performance

- TP3.7 Planning requirements for a production (C2)
- TP9.1a Rehearsing the technical aspects of a performance (C9)
- TP9.1b Provide resources to support the rehearsal of technical aspects of a performance (C9)
- TP10a Contribute to the rehearsal process (SM1)
- TP10b Support the rehearsal process (SM1)
- TP10c Co-ordinate the rehearsal process (SM1)
- TP11 Briefing others about techniques, items or equipment (C8)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- TP21a Contribute to running and crewing an ongoing production (C11)
- TP21b Support the running and crewing an ongoing production (C11)
- TP21c Oversee backstage running and crewing of an ongoing production (C11)
- TP21d Manage the technical and backstage aspects of an ongoing production (C11)
- TP21e Running and crewing an ongoing production (C11)
- MTP2 Cleaning up own work area (MC2)
- RC4 Responding to emergencies and security breaches.

Essential requirements

Centres need to provide a mix of practical work areas with suitable production equipment, and some generic office equipment consisting of computers, printers, scanners, photocopiers etc. Learners will also need access to tools and supplies suitable for the production needs of the unit.

Employer engagement and vocational contexts

It is an advantage if learners are able to experience work in active amateur and professional venues, and/or within theatrical companies. The unit extends to the events industry which also uses typical stage management skills to enable its productions. Wherever possible, learners are encouraged to experience stage management work from different genres of production to build up a solid set of transferable skills.

Unit 64: Stage Properties for Performance

Unit code: Y/601/7433

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to acquire, create and manage stage properties for rehearsals and performance.

● Unit abstract

This unit will teach learners about the roles and responsibilities involved in the creation, acquisition and management of stage properties. Often this is an integral part of stage management responsibilities and through this unit learners will contribute to a performance in a specified stage management role which includes the setting and running of properties in rehearsal and performance.

This unit gives learners skills, knowledge and understanding of the range of practices and processes associated with the identification, acquisition and creation of stage properties for a performance. Learners will explore research techniques and how the type and quality of stage property directly affects the experience of the performer and the overall reception of the performance by an audience.

Learners will engage in a production process through applying specific organisational, creative and technical skills in collaboration with other members of a team. Communication skills within the production team, with directors, choreographers, production managers and performers as well as with external organisations will be an essential component of the work in this unit.

Learners will experience the rehearsal environment, the planning involved in a production process, and the complexities involved in this role within the stage management team. The unit provides vocational skills in research, design, making and stage management through the rehearsal and devising processes and in the pre-production, fit-up, performance and strike phases of a production.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the props requirements of a stage production
- 2 Be able to acquire stage properties
- 3 Be able to create stage properties
- 4 Be able to manage stage properties in rehearsal and performance.

Unit content

1 Understand the props requirements of a stage production

Production analysis: historical period; style; given circumstances eg time, location, season; scripted properties; implied properties

Production objectives: style and scale of production; artistic concept; design style and concept

Properties: props eg personal, action, practical, dressing, costume, substitute

Identification of potential issues: problem props eg food and drink, weapons, firearms, pyrotechnics, naked flames, animals, vehicles, special effects, 'trick' props, specialist items, valuable items; budget; insurance; health and safety requirements

2 Be able to acquire stage properties

Research: establishing practical requirements eg with director, designer, stage management, performers; visual research; historical research; archives; developing contacts; potential sources eg identifying manufacturers, suppliers, hire companies, prop makers, specialist theatrical companies

From stock: identification of appropriate props eg for rehearsal, for performance; maintenance of props storage area; maintaining appropriate records; insurance

Borrowing: timing and manner of approach; maintaining accurate records; potential benefits to lender eg advertisement, acknowledgement in programme, complimentary tickets; insurance; collection and return strategy

Hiring: cost relative to budget; cost relative to production value; local traders; specialist suppliers eg armourers, special effects companies, theatrical and TV hire companies, sound and lighting hire companies, payment methods, storage requirements, collection and return arrangements

Buying: cost relative to budget; cost relative to production value; storage requirements; alternative methods of acquisition; estimating quantities; transportation issues; inventory; VAT receipts and accounting procedures

Communication: methods eg telephone, face-to-face, email; manner; tone; timing; details eg as a representative of an organisation, clarity, purpose, dates, contacts

Administration: accurate record keeping; contact details; cost; insurance; return arrangements

3 Be able to create stage properties

Research: establishing practical requirements eg with director, designer, stage management, performers, observation of rehearsal; research eg visual, historical, practical; use of archives, directories and listings; specialist periodicals relating to visual appearance/style of properties; working drawings

Materials: wood; metals; plastics; papier-mâché; plaster/mod rock; clay; latex; fabrics; adhesives; decorative materials; finishing materials

Techniques: distressing; ageing documents; painting and spraying; dyeing; flame-proofing; use of hand tools; specialist equipment

Health and safety: Control of Substances Hazardous to Health (COSHH); safe use of tools; safe working practices; ABTT codes of practice

4 Be able to manage stage properties in rehearsal and performance

Safe procedures: risk assessment and management; procedures; regulations

Needs of production: artistic/aesthetic needs; practical needs; performer requirements

Documentation: cue sheets; pre-set list; setting diagrams; props table organisation; scene change plot; running lists; pre and post-show routines and checks

Props management: personal qualities eg reliability, consistency, accuracy, initiative; pre-setting, checking, props tables, props working areas, management of personal props, onstage setting and striking, setting and operation of special effects, secure storage, safety, fire precautions

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the props requirements of a stage production	1.1 analyse the specific property needs of productions 1.2 illustrate examples of properties in relation to the specific historical period, style and needs of productions 1.3 evaluate potential solutions and risks for specific properties in relation to productions
LO2 Be able to acquire stage properties	2.1 carry out research to identify specific properties 2.2 demonstrate techniques in obtaining, recording and the administration of properties 2.3 follow guidelines to source appropriate stage properties for performance within given resource limitations
LO3 Be able to create stage properties	3.1 identify sources to assist in the design and making of stage properties 3.2 select appropriate materials and techniques for the making of stage properties 3.3 demonstrate that safe working practices are followed
LO4 Be able to manage stage properties in rehearsal and performance	4.1 make plans for the return of properties after the performances have been completed 4.2 demonstrate techniques for documenting and managing 'stock' props in the rehearsal process 4.3 respond sensitively to the needs of the production 4.4 produce appropriate documentation for the running of stage properties during performance 4.5 carry out props setting and running during rehearsals and performance in a consistent manner.

Guidance

Links

This unit has links with:

- *Unit 38: Managing a Creative Business*
- *Unit 44: Outreach Drama*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 63: Stage Management in Practice*
- *Unit 69: Theatre in Education.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP1 Clarifying creative and production requirements (C7)
- TP2.5a Contribute to the interpreting of designs for sets or props (C1)
- TP2.5b Interpreting designs for sets or props (C1)
- TP2.5c Ensure accurate interpretation of designs for sets or props (C1)
- TP2.6 Developing and researching ideas for a production (C1)
- TP3.4a Support the planning of props requirements for a production (C2)
- TP3.4b Planning props requirements for a production (C2)

- TP3.5a Contribute to the planning of set requirements for a production (C2)
- TP3.5b Planning set construction requirements for a production (C2)
- TP3.5c Planning scenic art set requirements for a production (C2)
- TP3.7 Planning requirements for a production (C2)
- TP4a Preparing drawings to communicate designs (C12)
- TP4b Provide design information to enable drawings to be produced (C12)
- TP5.4 Sourcing props, materials and equipment (C4)
- TP5.5 Sourcing materials and equipment for sets (C3)
- TP6a Producing scenic works
- TP6b Lead on the production of scenic works
- TP7.2a Making and finishing props (C5)
- TP7.2b Lead on the making and finishing of props (C5)
- TP7.3a Making and finishing sets (C5)
- TP7.3b Lead on making and finishing sets (C5)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- TP23.3a Maintaining production items and equipment (C12)
- TP23.3b Plan and oversee the maintenance of production items and equipment (C12)
- MTP1 Using tools and equipment for construction or maintenance (MC1)
- MTP2 Cleaning up own work area (MC2).

Essential requirements

Learners will need a range of materials (eg wood, plaster, fabric) and a workshop with appropriate tools, equipment and ventilation to enable a range of practical techniques to be explored and applied.

As a guide learners should have, as a minimum, access to a basic collection of 'stock' items for use as substitute props in rehearsal and performance; an inventory and access to a telephone and computer linked to the internet.

Specialist technical staff will be needed to guide, advise and supervise, for example where props may be borrowed or hired from, how to work with specific materials, eg wood, metal, paint, canvas, and tools. There may be insurance and health and safety issues associated with a learner's contacts outside the institution, and involving the acquisition, creation or transportation of specific properties.

Unit 65: Surface Finishing Techniques in Theatre Production

Unit code: F/601/7507

Level: 5

Credit value: 15

● Aim

The aim of this unit is to teach learners the essential skills required to finish and decorate stage scenery and enables them to interpret designs and produce large-scale finished products.

● Unit abstract

Stage scenery is rarely what it seems. Two dimensional or basic three dimensional structures, designed to be easily transportable and movable, but which need to look as if they are the real thing. Simple, everyday features such as brickwork, or stone finishes need to be recreated on stage. What is required is the illusion of three dimensions to satisfy the needs of the designer and the viewing audience. Apart from recreating traditional finishes, there is also scope for new and exciting finishes that add sparkle and aesthetic values to a set. Skills in selecting suitable source materials, and then the creative elements required to apply them, will be covered in this unit. The scenery could be designed and built and then given to learners to finish, and learners use this unit as a source of skills, techniques and source material to work on. Or learners could combine this unit with others and be responsible for the product from conception to actual use.

Many of the skills and techniques are transferable to work outside of the performing arts field, for example theme parks or restoration where there is a need for specialist finish.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the significance, effect, properties and use of dry and ready mixed colour for scenic purposes
- 2 Be able to identify, maintain and use a range of scenic painting tools and accessories
- 3 Be able to identify and explore a range of surface finishing techniques to decorate scenery
- 4 Understand how to manage and implement safe working practices.

Unit content

1 Understand the significance, effect, properties and use of dry and ready mixed colour for scenic purposes

Types of scenic paints: dry pigment; ready mixed paints

Ready mix: water-based; casein; latex; acrylic; vinyl; polymer based; dyes, aniline dyes

Components: pigments; binders; vehicles

Dry pigment: eg raw and burnt umber, yellow ochre, Van Dyke Brown, vermilion red, orange, chrome yellow, chrome green, ultramarine blue, turquoise, cerulean blue, purple, magenta

Binders for dry pigment: colloid; flexible animal glue; Dextrin glue size

Colour mixing ready mix: primary; secondary; tertiary

Colorants: tints; shades; solvent-based finishes; varnish; shellac; oils; lacquers

Stains: solvent-based; oil-based; water-based

2 Be able to identify, maintain and use a range of scenic painting tools and accessories

Brushes: flat-ferrule; lay-in brushes; sash; fitch; liners; oval-ferrule; round; stippling; lettering; gilding; pipers; grainers

Accessories: rollers; brooms; extensions; sponges; metal buckets; tins; rags; floggers; sprayers; snap lines

Storage of brushes and tools: cabinets; racks; hooks; canvas brush bags; air circulation

3 Be able to identify and explore a range of surface finishing techniques to decorate scenery

Texturing effects with paint: wet blending/scumble; dry scumble; splattering; combing or dry brushing; rag rolling; spraying; feather dusting; rollers; taped rollers; foliage; wood graining; marbling; stencilling; stippling

Paint techniques: washing; spraying; blocking; blending; trompe l'oeil

Texture compounds mixed with paints: spackle; sawdust; plaster; scrap eg old canvas, wood, paper

Patterning: stencils; block prints, base coats

Faux finishes: wood graining; marble; metal; gilding

Ageing: crackle glazes; distressing

4 Understand how to manage and implement safe working practices

Health and safety: Control of Substances Hazardous to Health (COSHH); safe use of tools; use of safe working practices

Correct storage of flammable and combustible goods: flame proofing; varnishes; shellac

Assessment: inventories of all potential hazardous products; COSHH

Protective equipment: eg goggles/safety glasses, masks, face shields, gloves, protective clothing, steel-toed shoes, hard hats

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the significance, effect, properties and use of dry and ready mixed colour for scenic purposes	1.1 explain the advantages and disadvantages of dry pigment and ready mixed paints 1.2 explain correct mixing procedures for dry and ready mixed paint 1.3 assess amounts of paint for projects using techniques of estimation and evaluation 1.4 assess the potential and prepare surfaces for, a variety of colour finishes
LO2 Be able to select, maintain and use a range of scenic painting tools and accessories	2.1 select, use and differentiate appropriate brushes for relevant application 2.2 select, use and differentiate accessories appropriately for intended purpose 2.3 prepare tools, accessories and spaces for application, clean after use and store correctly
LO3 Be able to select and explore a range of surface finishing techniques to decorate scenery	3.1 select and use different techniques to achieve texturing effects with paint 3.2 use different patterning paint techniques 3.3 explore different faux finish techniques 3.4 work to a timescale and budget
LO4 Understand how to manage and implement safe working practices	4.1 explain and generate appropriate COSHH documentation 4.2 explain the regulations and correctly store hazardous/flammable products 4.3 justify and maintain and use protective equipment 4.4 maintain and implement safe working practices at all times 4.5 evaluate working practices identifying potential flaws in the system.

Guidance

This unit has links with:

- *Unit 36: Lighting Design for Live Performance*
- *Unit 39: Marketing the Creative Arts*
- *Unit 44: Outreach Drama*
- *Unit 45: Performing Arts Facilities Management*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 57: Set Design Realisation*
- *Unit 60: Site-specific Performance*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 64: Stage Properties for Performance.*

The unit also has content links with many other units that have performance and production in their content.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA7 Assist in pitching for community arts work
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- HS1 Working safely
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- HS3b Selecting and using safe systems for working at height (RC3)
- TP3.6a Contribute to the planning of sound requirements for a production (C2)
- TP3.6b Planning sound requirements for a production (C2)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP23.1 Maintaining buildings or equipment (C12)
- MTP2 Cleaning up own work area.

Essential requirements

Centres should ensure that learners have access to a studio or similar designated space for practical work and that there are adequate materials, tools and equipment to enable learners to undertake a comprehensive range of relevant practical work. Workshop accommodation, enabling safe work on a wide range of surface finishing processes, is essential.

Employer engagement and vocational contexts

Although it is unlikely that suitable opportunities for experience with industry professionals will be possible, there is scope for learners to work with smaller production companies or amateur organisations which may require finishing techniques but have little internal skill in applying them. As a result, learners, even part way through this unit, can offer genuine skills, and carry out real work. The skills and techniques delivered throughout this unit are not common techniques outside of the industry, and do offer serious advantages for external organisations seeking this kind of end product.

Unit 66: Tap Dance Technique and Performance

Unit code: L/601/7431

Level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to gain an understanding of the development of tap dance and proficiently perform a broad range of steps and a specific style of tap.

● Unit abstract

Throughout the history of dance, tap dance has existed in many guises and styles from an early street dance style to the glam and glitter of MGM musicals and the popular cinema. Tap still holds a special place in the heart for many aficionados but is also a cutting edge form with skilled practitioners, exciting developments and new directions.

Through practical classwork this unit enables learners to gain an understanding of the development of tap dance and focus on a specific style of tap. Through a series of intensive classes and careful practice of tap dance techniques, learners will build upon physical skills as well as rhythm, timing and musicality. Through studying and performing a specific style of tap dance, learners will build on their performance skills and learn to take responsibility for their own development and self-evaluation of their performance.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the development of tap dance
- 2 Be able to develop tap dance technique
- 3 Be able to perform a specific style of tap dance
- 4 Be able to evaluate own training and performance.

Unit content

1 Understand the development of tap dance

Influences: tracing the development of tap dance from its most influential roots of African culture; the emerging of jazz music; vaudeville; the minstrel show; film musicals; Broadway

Stage performers: practitioners eg Bill 'Bojangles' Robinson, John Bubbles, The Nicholas Brothers, Gene Kelly, Fred Astaire, Savion Glover, the Tap Dogs

2 Be able to develop tap dance technique

Taught phrases to include a vocabulary of steps: shuffles; cramp rolls; riffs; timesteps eg singles, double, triple; pick-ups eg double and one foot; wings

Physical skills: posture; coordination; accuracy; core strength; fluency; extension; action combined with tonal, dynamic and rhythmical quality

Musical skills: rhythmical analysis; syncopation; variation; accents and cross rhythms; polyrhythm; riffs and grooves

3 Be able to perform a specific style of tap dance

Style and genres: American; British; soft shoe; clog dance styles; flamenco and folk styles

Performance: focus; projection; expression; stylistic quality; dynamic quality; musicality; clarity

4 Be able to evaluate own training and performance

Evaluation: written; verbal analysis of own technical development and performance

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the development of tap dance	1.1 analyse the significant moments in the development of tap dance 1.2 critically assess the essential features of a specific tap dance performer
LO2 Be able to develop tap dance technique	2.1 show good tonal quality and accurate rhythms in time to music 2.2 combine steps into coherent and musically appropriate phrases 2.3 demonstrate the specified style by composing a simple, short (eg 8 bars of 4/4) tap dance combination 2.4 successfully reproduce short combinations in response to vocal direction only
LO3 Be able to perform a specific style of tap dance	3.1 demonstrate musicality within performance 3.2 demonstrate appropriate stylistic qualities for the tap dance style 3.3 demonstrate appropriate interpretative skills for the tap dance style
LO4 Be able to evaluate own training and performance	4.1 critically evaluate own technique responding to direction and feedback 4.2 evaluate own training and performance.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

Learners will need a dance studio with sprung floor, mirrors and barre, audio and video playback facilities, and access to live or recorded tap dance performances.

Unit 67: Tap Dance Development and Analysis

Unit code: J/601/7430

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to develop tap dance techniques and to study a specific practitioner in depth through emulation and performance.

● Unit abstract

Through practical class work this unit enables learners to develop their tap dance technique and focus on a leading tap dance practitioner/performer. Using careful analysis and emulation, learners will be able to demonstrate skills and techniques that were introduced, perfected and used effectively by the practitioner. Learners will in effect become an expert on the tap dance practitioner and be able to use these skills in their own work and develop tap dancing further.

Through technique classes learners will build on physical skills as well as rhythm, timing and musicality. Through studying and performing a specific performer's style, learners will build upon their performance skills and learn to take responsibility for their own development by evaluating their own performance.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the influence of a significant tap dance practitioner/choreographer
- 2 Be able to develop tap dance technique
- 3 Be able to perform in the style of a specific tap dance practitioner/choreographer
- 4 Be able to evaluate own development in rehearsal and in performance.

Unit content

1 Understand the influence of a significant tap dance practitioner/choreographer

Contribution of specific tap dance practitioner/choreographer: background and training; choreographic influences and style; performance chronicle (choreochronicle)

Practitioner/choreographer: performers eg Bill 'Bojangles' Robinson, John Bubbles, The Nicholas Brothers, Gene Kelly, Paul Draper, Fred Astaire, Savion Glover, the Tap Dogs

2 Be able to develop tap dance technique

Taught phrases to include a vocabulary of steps: shuffles; cramp rolls; riffs; timesteps eg singles, double, triple; pick-ups eg double and one foot; wings

Physical skills: posture; coordination; accuracy; core strength; fluency; extension; action combined with tonal, dynamic and rhythmical quality

Style and genres: depending upon the individual centre and the expertise with which this unit is taught, the style of tap dance may focus on the traditional American or British styles

Musical skills: rhythmical analysis; syncopation; variation; accents and cross rhythms; polyrhythm; riffs and grooves

3 Be able to perform in the style of a specific tap dance practitioner/choreographer

Performance: focus; projection; expression; stylistic quality; dynamic quality; musicality; clarity

Performance repertoire or in the style of: performer eg Bill 'Bojangles' Robinson, John Bubbles, The Nicholas Brothers, Gene Kelly, Paul Draper, Fred Astaire, Savion Glover, the Tap Dogs

4 Be able to evaluate own development in rehearsal and in performance

Evaluation: written; verbal analysis of own technical development and performance

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the influence of a significant tap dance practitioner/choreographer	1.1 critically analyse the contribution made by one practitioner/choreographer in the development of tap dance 1.2 analyse and explain key features of a specific tap dance style
LO2 Be able to develop tap dance technique	2.1 use tonal and rhythmical skills to control form and structure 2.2 demonstrate the specified style by composing a technically demanding (eg 8/16 bars of 4/4, 3/4) tap dance combination 2.3 reproduce tap dance combinations in response to vocal direction only
LO3 Be able to perform in the style of a specific tap dance practitioner/choreographer	3.1 demonstrate the key features of the tap dance practitioner/choreographer 3.2 demonstrate an appropriate level of performance skills 3.3 present a verbal analysis and physical demonstration of a selected tap dance style
LO4 Be able to evaluate own development in rehearsal and in performance	4.1 critically evaluate and improve own technique responding to direction and feedback 4.2 critically evaluate and improve own performance skills.

Guidance

Links

This unit has links with:

- *Unit 20: Creative Arts Research Skills*
- *Unit 21: Dance and Health*
- *Unit 22: Dance Criticism and Analysis*
- *Unit 23: Dance for Camera*
- *Unit 24: Dance in Education*
- *Unit 25: Dance for Musical Theatre*
- *Unit 26: Dance Practices in the Community*
- *Unit 35: Jazz Dance Development and Analysis*
- *Unit 38: Managing a Creative Business*
- *Unit 39: Marketing the Creative Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 55: Research Project.*

Essential requirements

Learners will need access to a dance studio with sprung floor, mirrors and barre, audio and video playback facilities, and access to live or recorded tap dance performances.

Unit 68: Theatre Directing

Unit code: H/601/7418

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to understand the role of the theatre director in the realisation of performance and to explore the history of directing as well as contemporary methods and approaches.

● Unit abstract

All directors are unique. Their individual method and approach to performance is a synthesis of their theatre knowledge and influences, their understanding of stagecraft and acting techniques and their own particular bias in the huge historical and artistic theatre panoply. The purpose of this unit, therefore, is to enable learners to find their own vision, methodology and aesthetic as a theatre director. For this to happen they will study both historical and contemporary approaches to directing, how groups and ensembles work and have knowledge of stagecraft, the way actors and performers work and the demands of text. They will also learn to cast appropriately and an awareness of differing venues, audiences, funding and production contexts.

Learners will then apply this knowledge, together with their own creative vision and insight, to directing a short live performance piece within set constraints of venue, budget and scale, and evaluate the results.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand how theatre directing has developed into its contemporary form and range
- 2 Understand the role, skills and methods of a theatre director
- 3 Be able to work with an ensemble in the rehearsal and realisation of a performance
- 4 Be able to realise and evaluate a performance.

Unit Content

1 Understand how theatre directing has developed into its contemporary form and range

Origins: foundations of directing; previous artistic context; rise of realism; practitioners eg Duke of Saxe-Meiningen, Antoine, Reinhard; twentieth century developments in directing eg Meyerhold, Brecht, Grotowski, Brook

Context: the social, political, cultural and historical context; responses to events and constraints eg Russian Revolution, wars, disasters, political events, censorship; influence of artistic style and design eg cubism, Craig; technical innovations eg lighting, stage machinery

Contemporary directing: accounts of current context eg post-modernism, choreographic theatre; defining new audiences; practitioners; working directors eg Tim Etchells, Robert Lepage, Simon McBurney, Katie Mitchell, Mark Rylance, Deborah Warner

2 Understand the role, skills and methods of a theatre director

Role: place in creative team; design and technical briefs; liaison with producers, funders and venues; overall 'vision'

Skills: Personal organisation; preparation and research; rehearsal management and production scheduling; management of resources; use of director's working log

Methods: Integration of influences into work; articulation of vision; approaches to text and meaning; development of production and timing

3 Be able to work with an ensemble in the rehearsal and realisation of a performance

Working with performers: understanding how people and groups work; sustaining a supportive working environment; preparing performers for physical and cognitive work on the text; having knowledge of the techniques and work of other artists

Rehearsals: linking working methods to overall vision and needs of production; working safely with regard to needs and limitations of cast; giving over of ownership to creative team and cast

4 Be able to realise and evaluate a performance

Coherence and communication: clarity, integrity, consistency and meaning of performed piece of theatre; artistic synthesis eg commitment of performers, tempo-rhythm, use of technical resources

Working within constraints: use of venue and space; technical resources; budget; playing time; appropriate use of performers eg casting

Reflection and evaluation: critical vocabulary; analysis of self and ensemble in both process and performance; audience response; collecting data and measuring engagement; awareness of feedback; strategies for growth; identification of skills and techniques for development

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand how theatre directing has developed into its contemporary form and range	1.1 critically evaluate significant practitioners and movements in the development of theatre directing 1.2 explain the way in which theatre directing can respond to a cultural and social context 1.3 critically assess the work of contemporary theatre directors, defining their work in detail
LO2 Understand the role, skills and methods of a theatre director	2.1 explain the role of a theatre director 2.2 evaluate the skills that a theatre director needs 2.3 justify methods used in theatre directing
LO3 Be able to work with an ensemble in the rehearsal and realisation of a performance	3.1 create and sustain a productive working relationship with performers 3.2 select and justify rehearsal methods that prepare performers for a particular performance style or text
LO4 Be able to realise and evaluate a performance	4.1 direct a production within given constraints 4.2 evaluate the effectiveness of the process and performance and produce strategies for development.

Guidance

Links

This unit has links with:

- *Unit 1: Acting for Camera*
- *Unit 2: Acting for Microphone*
- *Unit 3: Acting for Musical Theatre*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 29: Devising Performance*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 43: Naturalistic Acting*
- *Unit 60: Site-specific Performance*
- *Unit 69: Theatre in Education.*

Essential requirements

Learners must have access to a performance venue and studio rehearsal space with related technical support and a stock supply of costumes, set and props.

Centres should ensure that learners can see and compare the live work of different current directors, even if they are unable to see the live work of those they have nominated for study.

Unit 69: Theatre in Education

Unit code: R/601/7415

Level: 4

Credit value: 15

● Aim

This unit aims to give learners an understanding of the origins and main characteristics of Theatre in Education and enable them to take part in research, planning, performance and evaluation of a TIE piece.

● Unit abstract

This unit introduces learners to the nature and function of Theatre in Education (TIE) as a theatre form and distinct 'movement'. The unit will develop an understanding of the needs and demands placed upon the actor, writer/deviser(s), company, and educational organisations through work in both formal and informal TIE environments. The unit explores actor/teacher skills particular to the form and enable learners to identify and apply an appropriate range of support materials and activities integral to the TIE experience. Learners will also evaluate the operation and impact of TIE.

Learners will be introduced to the ethos of TIE and where it sits within contemporary arts practice. It is important that learners know its history in order to create work within this specific genre. Learners will develop a range of skills in both performance and leadership and will learn to recognise the value of each in the TIE process.

It is imperative that in TIE learners does not assume what the issues are, for example social, financial or educational. Good practice is to research the target group in a cohesive way, to establish what they know to be the issues. With this knowledge, learners should then be able to develop workshops and a TIE piece which is wholly appropriate to the needs of the target group.

Learners will develop knowledge of funding opportunities available for TIE projects. The range of funding avenues is now wider than ever both in the public and private sector, locally, nationally and internationally. Learners will find out how to access funding, and will develop skills to enable them to produce good quality applications.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Understand the characteristics of the theatre form and trace its origins and influences in contemporary practice
- 2 Be able to carry out research, developing the material into performance
- 3 Be able to apply performance and workshop leadership skills to support the TIE project
- 4 Understand the funding issues for TIE work in both local and national contexts.

Unit content

1 Understand the characteristics of the theatre form and trace its origins and influences in contemporary practice

Background and historical context: theatrical style linked to educational opportunities; post war developments in British theatre and arts education in schools; companies and practitioners eg Coventry Belgrade, Action Transport, Muzika, M6; target groups; range of work eg links to outreach drama, community arts, development of the official 'movement'

2 Be able to carry out research, developing the material into performance

Preparation: identifying target group eg schools, young carers, self harmers, old people's homes, hospitals, hospices; establishing needs eg workshop activities, Q&A, questionnaires

Resource pack: eg continuation of workshop ideas, role play and scenarios, case studies

3 Be able to apply performance and workshop leadership skills to support the TIE project

Planning: preparatory work; content; structure; organisation; implementation; follow-up and evaluation

Range of techniques: workshop techniques eg introductions and warm-up exercises, safe-guards, reaction and response, non verbal communication, discussion and negotiation, brainstorming, forum theatre; performance techniques eg devising, scripting, performing, physical theatre, improvisation, voice, verbatim

Rehearsing and performing: contributing to rehearsal process eg individual contribution, group roles, testing performance possibilities; performance skills eg maintaining focus, communication to the audience, discipline, vocal skills, physicality

4 Understand the funding issues for TIE work in both local and national contexts

Costs: eg company recurrent expenditure, commissions and devising for purpose, production budgets, publicity and marketing, staffing (permanent and freelance), design and technical costs

Funding sources: eg Regional Arts Boards, local education authorities, local councils, National Lottery, charitable foundations, private sector, sponsorship and earned income

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
1 Understand the characteristics of the theatre form and trace its origins and influences in contemporary practice	1.1 examine the background that gave rise to the 'movement' and shaped its nature, function and purpose 1.2 assess the strengths and weaknesses of developments within the form during its history and its place in contemporary practice
2 Be able to carry out research, developing the material into performance	2.1 carry out research into appropriate issues and target groups as source material for different TIE projects 2.2 produce a resource pack to support a TIE programme 2.3 review the effectiveness of the project in addressing the identified issues
3 Be able to apply performance and workshop leadership skills to support the TIE project	3.1 plan preparatory and follow-up workshop programmes and activities that are relevant to the issues addressed 3.2 demonstrate skills in workshop leadership 3.3 rehearse a performance appropriate to the TIE project 3.4 perform an appropriate TIE project as part of a wider programme
4 Understand the funding issues for TIE work in both local and national contexts	4.1 categorise useful contacts to obtain funding for TIE projects 4.2 analyse the operating costs of a professional TIE company and/or production 4.3 explain the funding application procedure for relevant bodies.

Guidance

Links

This unit has links with:

- *Unit 1: Acting for Camera*
- *Unit 2: Acting for Microphone*
- *Unit 3: Acting for Musical Theatre*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 29: Devising Performance*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 43: Naturalistic Acting*
- *Unit 60: Site-specific Performance*
- *Unit 68: Theatre Directing.*

Employer engagement and vocational contexts

Learners should have links with local TIE companies throughout their learning within this unit. Within the performing arts sector TIE employs many artists, and this unit will give learners the skills required to pursue a career in theatre in education

Unit 70: Theatre Sound Design

Unit code: J/601/7413

Level: 5

Credit value: 15

● Aim

This unit aims to enable learners to design for the use of sound in professional performance venues.

● Unit abstract

The focus of this unit is on the work of the theatre sound designer. In many cases, this involves supporting a new production where the designer will be working with a blank canvas. On other occasions, the production will be a revival of an original work from a different era that needs to be restyled using current technology and techniques to meet the expectations of its new audience.

Sound design is now an established area of work in the theatre. Sound can be a major feature of a production, with some musicals requiring almost rock-concert sound, or it can be used to create a mood, or scene, setting element in plays. Sound designers need to be capable of working in all theatrical styles and genres.

Through this unit learners will develop their understanding of how sound is used in the professional theatre, enhance their technical and design skills, and then produce designs of their own to fulfil a producer's brief.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the use of sound in professional productions
- 2 Be able to produce designs capable of providing quality sound to both audience and performers
- 3 Be able to rework productions to enhance performance and stimulate audience response
- 4 Be able to design effects, backgrounds and soundscapes for productions.

Unit content

1 Understand the use of sound in professional productions

Genre: productions eg period drama, contemporary drama, musicals, dance, music, children's theatre, pantomime, comedy, sports entertainment

Sound technology: radio microphone and monitoring systems and applications; split music/vocal systems; miming and performer assistance; click-tracks and off-stage vocal/music sources; monitoring; stage and front of house split monitor systems; recording and broadcast splits

Quality considerations: current best practice eg protocols, techniques, emerging technology; historical practice eg techniques, timelines, features, disadvantages, development and progression

2 Be able to produce designs capable of providing quality sound to both audience and performers

Frequency response: system limitations at LF and HF; full range systems, split band systems; sub-bass systems; flat/peaky frequency distribution; frequency specific absorption issues

Levels: volume eg perceived and actual, system limitations; legislation; realism; genre requirements; monitoring eg on-stage systems, headphone systems, personal in-ear systems, foldback, talkback and communication provision

Selection of appropriate equipment: amplifiers; loudspeakers; front of house and monitor mixers; console automation; effects and processing; recording and playback equipment

Quality: width eg panning; stereo sound sources; effects ambience; depth eg time differences, delay, reverberation, echo; sonic integrity eg manipulation of width and depth to re-create an acoustic setting, control of undesired artefacts, delay systems to reintegrate arrival times, separate 'spot' sound sources for effect and realism; hum; noise

3 Be able to rework existing productions to enhance performance and stimulate audience response

Deconstruction of original design: equipment; application; purpose; success; areas for improvement; analysis of techniques

Script/show synopsis: identification of artistic requirements; areas for artistic enhancement by innovative technological practice

New design: equipment; application; purpose (the brief); identification of critical physical and technical issues; verification that the brief will be met

Venue: size; shape; acoustics; audience capacity; technical services; staffing; radio frequency licensing; performance and mechanical rights licensing

4 Be able to design effects, backgrounds and soundscapes for productions

Effects: spot effects; sourcing; achievement of realism or genre; location; editing; cueing; suitable playout systems

Backgrounds: period; content; realism; suitability; duration; suitable playout systems

Soundscapes: layers; mood; style; processing and manipulation; recording systems; editing systems; digital editing and enhancement

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the use of sound in professional productions	1.1 evaluate the current use of sound in professional theatre 1.2 assess and compare the qualities of theatre sound equipment items
LO2 Be able to produce designs capable of providing quality sound to both audience and performers	2.1 evaluate the acoustic features of performance venues 2.2 implement sound designs which accommodate the acoustic features of performance venues 2.3 exercise autonomy to resolve day to day issues during the design process
LO3 Be able to rework productions to enhance performance and stimulate audience response	3.1 determine the viability of a proposed re-worked production, detailing appropriate adaptation techniques and methods 3.2 interpret scripts and create workable designs 3.3 apply creativity to enhance the experience for an audience
LO4 Be able to design effects, backgrounds and soundscapes for productions	4.1 produce sound effects that satisfy design intentions 4.2 refine and improve effects to add realism to productions 4.3 master effects to required format for performance.

Guidance

Links

This unit has links with:

- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 43: Naturalistic Acting*
- *Unit 60: Site-specific Performance*
- *Unit 71: Theatre Sound Operation.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs

Technical Theatre

- CPD1 Improving your skills
- CPD2a-TP Keeping up to date with technical and production developments in the live arts
- CPD2b-TP Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for Performance
- CPD4b Overseeing technical production work for performance
- G4a Managing finance for a defined work activity
- G4b Managing the finance of a functional area of work
- G4c Managing finance
- G5a Allocating and checking team members' work
- G6a Providing leadership
- G11a Building work relationships
- G11b Developing and maintaining work relationships
- G15 Setting targets and monitoring performance
- G16 Using subcontractors
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS3a Leading a team selecting and using safe systems for working at height (RC3)
- HS3b Selecting and using safe systems for working at height (RC3)
- HS5 Controlling risks (ENTO HSS2)
- TP2.4a Contribute to developing and refining ideas for sound (C1)
- TP2.4b Developing and refining ideas for sound (C1)

- TP3.6a Contribute to the planning of sound requirements for a production (C2)
- TP3.6b Planning sound requirements for a production (C2)
- TP5.6 Sourcing sound equipment
- TP8.4 Setting up and checking sound equipment (C6)
- TP9.4a Rehearsing sound (C9)
- TP9.4b Co-ordinate the rehearsing of sound (C9)
- TP10a Contribute to the rehearsal process (SM1)
- TP10b Support the rehearsal process (SM1)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- TP20.4a Operating sound for a live performance in the Theatre
- TP20.4b Supervising sound operation for a live performance in the theatre
- TP21a Contribute to running and crewing an ongoing production (C11)
- TP21b Support the running and crewing an ongoing production (C11)
- TP21c Oversee backstage running and crewing of an ongoing production (C11)
- TP21d Manage the technical and backstage aspects of an ongoing production (C11)
- TP21e Running and crewing an ongoing production (C11)
- MTP2 Cleaning up own work area (MC2)
- RC4 Responding to emergencies and security breaches.

Essential requirements

Learners must have access to suitable technical equipment that allows all elements of the design process to be met. Scale of design will typically increase as learners become more proficient with their work. If more suitable, centres could hire in specialist equipment at suitable points in the delivery period, perhaps as a response to the designs and budgets learners are working with. It is important to note that design work in this field is mainly carried out individually. As a result, there is no specific need for the end design to progress into production, as long as the elements required for learning outcome 4 are produced. This requires suitable technical equipment to be available in centres for learners to use.

Employer engagement and vocational contexts

Although desirable, it is recognised that industry placements for sound design are limited. However, the individual components that learners need to produce could become useful to outside companies or venues. As an example, the production of sound effects and soundscapes may be useful to amateur and professional companies, local radio and perhaps even library agencies.

As the skills required for this unit are a combination of practical and research elements, the skills being developed are transferable, and provide a strong support base for work in the performing arts industry.

Unit 71: Theatre Sound Operation

Unit code: Y/601/7383

Level: 4

Credit value: 15

● Aim

The aim of this unit is to develop learners' skills and techniques essential to carrying out the role of a theatre sound operator.

● Unit abstract

Operating sound equipment in a theatrical context requires both technical and aesthetic sensibilities. Through this unit learners will develop the skills required to operate sound equipment and to become both technical and artistic support for a performance. The unit is equally suitable to any of the common styles of performance, including (but not limited to) dance, drama, music and the conference/events sector.

Capturing, creating and manipulating sound are the key aspects of the unit. Learners will learn to prepare and rig equipment to industry standard, and many of the individual skills can be transferred between productions of very different genres. Physical rigging and handling of equipment is covered along with the use of radio microphone systems. The industry is heavily dependent on meeting strict regulatory standards of work practice, and learners will be introduced to the various legislation and typical methods of ensuring compliance.

Learners will also be introduced to methods of fault finding and suitable repair techniques essential for people working in the theatre sound environment.

Much of the content of this unit is delivered by working on real productions and the emphasis is on carrying out activities to industry standard, providing learners with skills that are transferable to the work environment, either as a freelancer or salaried employee.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to connect, rig and set up theatrical sound equipment
- 2 Be able to operate theatrical sound equipment
- 3 Be able to manage safety issues relating to theatrical sound operation
- 4 Be able to diagnose and repair a range of common faults in theatrical sound installations.

Unit content

1 Be able to connect, rig and set up theatrical sound equipment

19 in rack/flightcase systems: front and rear support systems; internal power distribution; signal distribution and looming techniques; interconnections

Cable systems: mains; data; loudspeaker; line and microphone level techniques

Multi-core/multiplex systems: analogue and digital solutions; connectors; distribution; storage; front-of-house rigging; cable safety procedures

Communication systems: types eg cabled, RF, VOIP; protocols eg Clearcom, Tecpro, 2-wire, 4-wire

Radio microphone systems: identification of components and frequency selection; signal to noise ratio; intermodulation products; mic selection and placement; costume noise; battery schedules; personal radio microphone selection; fitting and management; assembly; transmitters; receivers and antenna placement; In Ear Monitoring (IEM) systems; frequency planning and licensing; interference and management

2 Be able to operate theatrical sound equipment

Line-up: tone and white/pink noise; room equalisation; identification of room resonance frequencies; set up of feedback suppressers; notch filters

Sound check preparation: initial individual channel and global settings eg channel gain, equalisation, pre and post fade sends, routing, groups, matrix, inserts, automation

Sound check: final channel adjustment eg monitor send levels, effect selection and control, group balance, plotting and re-patching schedules; feedback management

Equipment: types; signal levels; sound pressure levels; quality; analogue/digital; facilities

Microphones: types; suitability; pick-up patterns; phantom power; placement and quality

Sound effects, play-in music, click tracks and performer assistance tracks: selection; recording; balance; level; routing; headphones systems and cue sheet documentation

3 Be able to manage safety issues relating to theatrical sound operation

Physical impact on audience, cast and crew: cable management; rigging systems; electrical issues; handling issues; obstructions; fire; sound levels

Legislative: Health and Safety at Work Act; Control of Noise at Work regulations; Lifting Operations and Lifting Equipment Regulations (LOLER); Electricity at Work Regulations; Manual Handling Operations Regulations

Documentation: method statements; risk analysis and management; production documentation

4 **Be able to diagnose and repair a range of common faults in theatrical sound installations**

Fault tracing: identifying and locating faults eg fault analysis, signal path analysis, substitution, isolation

Investigating: disassembling suspect cable/connectors; visual and electrical test procedures

Repairing: appropriate tools and equipment; techniques; processes; reassembly; testing

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to connect, rig and set up theatrical sound equipment	1.1 correctly select, install and rig equipment ready for use 1.2 test signal paths from source to destination 1.3 initialise the system and set pre-sound check channel/source gain, equalisation and routing
LO2 Be able to operate theatrical sound equipment	2.1 instigate and control a sound check 2.2 manage radio microphone/IEM systems for performance 2.3 mark up scripts, running orders and produce production documentation 2.4 balance and control sound sources in scripted and impromptu productions
LO3 Be able to manage safety issues relating to theatrical sound operation	3.1 identify and manage potential or existing safety hazards 3.2 manage formal safety documentation 3.3 map planned activities/processes to existing legislation
LO4 Be able to diagnose and repair a range of common faults in theatrical sound installations	4.1 use appropriate techniques to methodically diagnose faults 4.2 use appropriate techniques to satisfactorily repair faults.

Guidance

Links

This unit has links with:

- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 43: Naturalistic Acting*
- *Unit 60: Site-specific Performance*
- *Unit 70: Theatre Sound Design.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA12 Understand how your community arts organisation can meet market needs and satisfy customer's needs

Technical Theatre

- CPD1 Improving your skills
- CPD2a-TP Keeping up to date with technical and production developments in the live arts
- CPD2b-TP Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for Performance
- CPD4b Overseeing technical production work for performance
- G4a Managing finance for a defined work activity
- G4b Managing the finance of a functional area of work
- G4c Managing finance
- G5a Allocating and checking team members' work
- G6a Providing leadership
- G11a Building work relationships
- G11b Developing and maintaining work relationships
- G15 Setting targets and monitoring performance
- G16 Using subcontractors
- HS1 Working safely (ENTO HSS1)

- HS2 Assessing risks (HSS6)
- HS3a Leading a team selecting and using safe systems for working at height (RC3)
- HS3b Selecting and using safe systems for working at height (RC3)
- HS5 Controlling risks (ENTO HSS2)
- TP2.4a Contribute to developing and refining ideas for sound (C1)
- TP2.4b Developing and refining ideas for sound (C1)
- TP3.6a Contribute to the planning of sound requirements for a production (C2)
- TP3.6b Planning sound requirements for a production (C2)
- TP5.6 Sourcing sound equipment
- TP8.4 Setting up and checking sound equipment (C6)
- TP9.4a Rehearsing sound (C9)
- TP9.4b Co-ordinate the rehearsing of sound (C9)
- TP10a Contribute to the rehearsal process (SM1)
- TP10b Support the rehearsal process (SM1)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- TP20.4a Operating sound for a live performance in the Theatre
- TP20.4b Supervising sound operation for a live performance in the theatre
- TP21a Contribute to running and crewing an ongoing production (C11)
- TP21b Support the running and crewing an ongoing production (C11)
- TP21c Oversee backstage running and crewing of an ongoing production (C11)
- TP21d Manage the technical and backstage aspects of an ongoing production (C11)
- TP21e Running and crewing an ongoing production (C11)
- MTP2 Cleaning up own work area (MC2)
- RC4 Responding to emergencies and security breaches

Essential requirements

A range of suitable test equipment needs to be available. Some items of test equipment require additional training in their use before learners can use them effectively. A well-equipped workshop area with suitable facilities must be available for learner use at suitable points in the delivery period of this unit. A modest level of technical support will be required to ensure compliance with relevant legislation. The specialist items of test equipment, such as integrating sound level dosimeters, would normally be available in the centre due to the legislation already in place – so centres may be able to share this equipment with the department responsible for general use and monitoring in the workplace.

Suitable audio specific test equipment, such as simple tone and test generators and equipment capable of producing visual representations of the audio spectrum, needs to be available for use by learners. There is no requirement for laboratory standard equipment; small, portable and easily available equipment is satisfactory for the delivery of this unit.

Employer engagement and vocational context

Arts events offer opportunities for learners to work on projects of all scales. Work in an external amateur or professional field is a common method of collecting the evidence required for this unit, and exposes learners to new or alternative techniques that are beneficial to their learning.

Unit 72: Vocal Method in Context

Unit code: J/601/7380

Level: 5

Credit value: 15

● Aim

This unit aims to enable learners to work on challenging texts and to test their vocal abilities in different contexts.

● Unit abstract

As learners develop their vocal skills, they will uncover both strengths and weaknesses within their technique. This unit requires learners to develop through continuous practice and by looking at methods of extending vocal work to more complex and challenging circumstances. The unit also requires learners to examine the work of different voice practitioners and to look at the methods they use in their voice training workshops.

Learners will have the opportunity to try out different techniques and approaches and select those that are most appropriate for their own vocal development programme. This unit also enables learners to deploy the appropriate vocal methods in two different performing contexts. For example, the vocal methods required when acting to microphone will be different to those required for an actor performing in the street.

Learners will also need to consider the vocal methods required by analysing one extensive prose text and one extensive verse text and presenting these as part of their practical portfolio of voice work.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the vocal methods of different voice practitioners
- 2 Be able to carry out a personal voice and speech development programme
- 3 Be able to present a personal portfolio of voice and speech work
- 4 Be able to analyse and review the effectiveness of vocal method work.

Unit content

1 Understand the vocal methods of different voice practitioners

Theatre practitioners: importance and use of voice in the work of key theatre practitioners eg Antonin Artaud, Bertolt Brecht, Peter Brook, Jacques Copeau, Jerzy Grotowski, Joan Littlewood, Vsevolod Meyerhold, Ariane Mnouchkine, Constantin Stanislavski, Peter Stein, Lee Strasberg, Robert Wilson

Vocal practitioners: importance and use of voice in the work of key vocal practitioners eg Elsie Fogerty, Kristin Linklater, Mirka Yemendzakis, Cicely Berry, Patsy Rodenburg, David Carey

2 Be able to carry out a personal voice and speech development programme

Exercise programme: relaxation; breathing; listening and imitating; understanding; interpretation; clarity; pace; formation of sound; dynamics; expression; idiosyncrasies of character; use of accents and dialect

Formation of vocal sound: posture; aspiration; resonance; formation eg shape and position; articulation; clarity; projection eg working on the cycle of respiration, phonation, resonance, articulation, interpretation

3 Be able to present a personal portfolio of voice and speech work

Vocal delivery: tone and note; dynamics; pitch; pace; inflection; enunciation and articulation; register; projection; expression; handling speech rhythm and heightened text

Vocal material: Shakespeare's blank verse; literature eg prose extracts, poems, plays

Vocal contexts: space eg proscenium arch theatre, studio theatre; acting to camera; acting to microphone; outdoor performance

4 Be able to analyse and review the effectiveness of vocal method work

Analysis: making links to the work of other practitioners; making links to own study programme; textual annotation to identify vocal requirements and methods used to interpret and communicate the meaning of the performed texts

Review: strengths and weaknesses eg posture, control, projection, articulation, diction, vocal characteristics; coping with difficult vowel and consonant sounds eg tongue twisters; use of pitch; variety of pace; quality of resonance

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the vocal methods of different voice practitioners	1.1 assess the importance of vocal method in the work of different theatre practitioners 1.2 evaluate and use appropriate methods and techniques from the work of different voice practitioners
LO2 Be able to carry out a personal voice and speech development programme	2.1 design and implement a development programme to continuously improve own vocal method 2.2 evaluate and adapt exercises to develop vocal delivery and production
LO3 Be able to present a personal portfolio of voice and speech work	3.1 critically assess the vocal demands of an extensive prose text 3.2 evaluate the vocal performance technique required for an extensive verse text 3.3 demonstrate the use of vocal methods in contrasting performance contexts
LO4 Be able to analyse and review the effectiveness of vocal method work	4.1 articulate improvements made in voice work and its links to a personal development programme 4.2 annotate texts to maximise the effectiveness of vocal interpretation 4.3 assess strengths and weaknesses to improve the quality of voice work.

Guidance

Links

This unit has links with:

- *Unit 1: Acting for Camera*
- *Unit 2: Acting for Microphone*
- *Unit 3: Acting for Musical Theatre*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 29: Devising Performance*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 43: Naturalistic Acting*
- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 60: Site-specific Performance*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 69: Theatre in Education*
- *Unit 73: Voice and Speech Development and Practice.*

Essential requirements

Learners will need access to a room with acoustics suitable for speech work, a range of texts (including prose and poetry), and audio and digital video recording/playback facilities.

The unit also requires learners to use their voice in two different venues with different acoustic properties.

Unit 73: Voice and Speech Development and Practice

Unit code: A/601/7375

Level: 4

Credit value: 15

● Aim

This unit aims to give learners a theoretical understanding of the principles of voice production, a secure personal framework within which to develop their use of voice, and the means to practise vocal delivery through a range of exercises and techniques.

● Unit abstract

The use of voice for an actor is an essential tool for communication, characterisation and expression. It is through the voice that the words in a text come to life and take on meaning. For any actor's performance to be effective in the theatre, they need to be heard. An actor has to look on their voice as a musician looks on their musical instrument. An actor needs to tune and practise the way their voice sounds. An actor's use of voice extends beyond that of everyday conversation and speech and, through regular exercise and study, the actor needs to learn how to control their breathing, articulate words and sounds and project meaning to an audience. An actor may also find themselves working in the recorded media where the vocal sounds produced are captured and reproduced in a myriad of different ways.

This unit is about developing an awareness of what an individual's voice is capable of doing and ensuring that an actor can use it both safely and effectively in their work.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the physiological formation of sound
- 2 Be able to acquire techniques for voice production and delivery and use them effectively in a variety of situations
- 3 Be able to devise a personal programme to develop and extend vocal and speech skills
- 4 Be able to evaluate their own strengths and weaknesses in voice and speech skills.

Unit content

1 Understand the physiological formation of sound

Controlled respiration: posture; increased capacity; diaphragm; ribs and lungs; intercostal diaphragmatic breathing; intercostal muscle control

Organs of articulation: lips; tongue; teeth; soft palate; hard palate; alveolar ridge

2 Be able to acquire techniques for voice production and delivery and use them effectively in a variety of situations

Voice production: relaxation; posture; capacity; controlled respiration; resonators and tonal range; formation of consonants and vowels (diphthongs, triphthongs and disyllabics); power

Vocal delivery: tone and note; dynamics; pitch; pace; inflection; enunciation and articulation; register; projection; expression; accents

3 Be able to devise a personal programme to develop and extend vocal and speech skills

Exercise programme: relaxation; breathing; listening and imitating; understanding; interpretation; clarity; pace; formation of sound; dynamics; expression; idiosyncrasies of character; use of accents and dialect; use of voice and speech log to record programme and reveal understanding

Formation of vocal sound: posture; aspiration; resonance; formation (shape and position); articulation; clarity; projection

4 Be able to evaluate their own strengths and weaknesses in voice and speech skills

Strengths and weaknesses: evaluate eg posture, control, projection, bridging the hiatus, glottal stop, inadequate pitch, weak articulation, variety of pace, improved use of resonators

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand the physiological formation of sound	1.1 explain the importance of relaxation and posture to the vocal process 1.2 explain how respiration is controlled and its function in the formation of sound 1.3 recognise the functions of the organs of articulation; how and where different sounds are formed
LO2 Be able to acquire techniques for voice production and delivery and use them effectively in a variety of situations	2.1 acquire and demonstrate vocal production technique and skills in a range of situations 2.2 acquire and demonstrate vocal delivery technique and skills in a range of situations
LO3 Be able to devise a personal programme to develop and extend vocal and speech skills	3.1 negotiate a personal voice training programme 3.2 undertake regular practice including warm-up routines
LO4 Be able to evaluate own strengths and weaknesses in voice and speech skills.	4.1 evaluate own improvement and adapt training and speech skills programme as relevant 4.2 identify strengths and weaknesses to assess own vocal capability.

Guidance

Links

This unit has links with:

- *Unit 1: Acting for Camera*
- *Unit 2: Acting for Microphone*
- *Unit 3: Acting for Musical Theatre*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 29: Devising Performance*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 43: Naturalistic Acting*
- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 60: Site-specific Performance*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 69: Theatre in Education*
- *Unit 72: Vocal Method in Context.*

Essential requirements

Learners will need access to a room with acoustics suitable for speech work, a range of texts (including prose and poetry), and audio and digital video recording/playback facilities.

Unit 74: Wardrobe Management

Unit code: L/601/7378

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to store, maintain, adapt and alter costumes while developing the skills required to manage the day-to-day operations of a wardrobe department.

● Unit abstract

The management of the wardrobe department is an essential aspect of performance work. Wardrobe managers provide ongoing support to the costume team and production as a whole. Learners will understand the roles and responsibilities of those involved in the wardrobe management process and will contribute to a performance in a specified role.

This unit gives learners with skills, knowledge and understanding of the range of elements essential to wardrobe management. Learners will find out how the maintenance, storage and alteration of costume directly affect the experience of the on-stage performers and how important these contributions are to the overall reception of the performance by an audience.

Learners will engage in a production through contributing to costuming processes, applying specific management and technical skills in a creative collaborative endeavour.

The focus of this unit is on the contribution of the costume maintenance and management aspects to performance and on the methods required to develop these during the production process and performance run and the storage and return of costumes after the production.

Learners will experience the production process in a role that is not performed in view of the audience. The unit provides introductory vocational skills in the management and maintenance of costume through the rehearsal and devising processes and in the pre-production, fit-up, performance and strike phases of a production.

● **Learning outcomes**

On successful completion of this unit a learner will:

- 1 Be able to take a lead or team role in a wardrobe management team
- 2 Be able to plan and manage the maintenance of costume stock in a wardrobe department
- 3 Be able to manage the day-to-day running of costumes during the production and performance run
- 4 Be able to manage and participate in the maintenance, alterations and repairs of stock.

Unit content

1 Be able to take a lead or team role in a wardrobe management team

Participating: activity eg buying, hiring, storage, retrieval, maintenance, alterations, organising meetings, maintaining records and schedules for the production team

Managing the performance company or event team: managing eg the process of making, fitting and use of costumes; managing show and post-show work in the wardrobe; working to budget and safe working practices

2 Be able to plan and manage the maintenance of costume stock in a wardrobe department

Managing operations: day-to-day eg hiring, cleaning, storage, acquisition, cataloguing, collaborating on use of stock items in public use, maintaining safe practices

3 Be able to manage the day-to-day running of costumes during the production and performance run

Managing the day-to-day wardrobe operations: dressers for shows; laundering; ironing; hanging; repairs; maintenance to costumes at the end of each performance in preparation for the following day

4 Be able to manage and participate in the maintenance, alterations and repairs of stock

Alterations: lengthening; shortening; tightening; enlarging

Ageing/distressing: fraying; weighting down; fading; 'dirty down'

Repairs: buttons; zips; hems; seams; tears; lining; scotch guarding

Identifying laundry requirements: labelling/listing costumes for dry cleaning; machine and hand washing; removing delicates eg cuffs, collars

Maintaining cleaning kit and repair kit stock: supplies eg detergents, dye removers, fuller's earth, proprietary dry cleaning fluids, scrubbing cloths/brushes, shoe cleaning equipment, scissors, needles, threads, Velcro, hooks and eyes

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to take a lead or team role in wardrobe management team	1.1 assume a lead or team role in a wardrobe/costume preparation and maintenance team 1.2 maintain effective links with whole production team 1.3 work to a budget and schedule 1.4 assist in making, hiring, adapting and altering costumes
LO2 Be able to plan and manage the maintenance of costume stock in a wardrobe department	2.1 organise storage of wardrobe stock and accessories 2.2 catalogue wardrobe stock and assess general conditions of stock items 2.3 log and hire stock 2.4 identify laundry requirements and clean appropriately
LO3 Be able to manage the day-to-day running of costumes during the production and performance run	3.1 take a role as a dresser during performance supporting actors 3.2 prepare, launder, dry and iron costumes at end of each performance ready for next show 3.3 carry out daily repairs to costume in preparation for next show 3.4 use initiative to identify and resolve costume/wardrobe-related issues on a daily basis
LO4 Be able to manage and participate in the maintenance, alterations and repairs of stock	4.1 assume a role in wardrobe stock maintenance 4.2 identify and repair wardrobe 4.3 alter wardrobe stock to set requirement 4.4 adapt and age stock to requirements 4.5 work to budget and schedule.

Guidance

Links

This unit links to:

- *Unit 1: Acting for Camera*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 16: Costume Design Concept*
- *Unit 17: Costume Production*
- *Unit 18: Costume Design and Realisation*
- *Unit 27: Design Techniques and Applications for the Performer*
- *Unit 30: Employability Skills*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 40: Mask Design and Construction*
- *Unit 43: Naturalistic Acting*
- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 53: Production Skills for Performance*
- *Unit 54: Project Design Implementation and Evaluation*
- *Unit 69: Theatre in Education.*

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP1 Clarifying creative and production requirements (C7)
- TP2.1a Contribute to the interpretation of designs for costumes (C1)
- TP2.1b Interpreting designs for costumes (C1)

- TP2.1c Ensure accurate interpretation of designs for costumes (C1)
- TP2.2a Interpreting designs for hair and makeup (C1)
- TP2.2b Ensure accurate interpretation of designs for hair and makeup (C1)
- TP3.1a Planning costume requirements for the running wardrobe (C2)
- TP3.1b Planning costume requirements for a production (C2)
- TP3.1c Oversee the planning of costume requirements for a production (C2)
- TP3.2 Planning hair and makeup requirements for a production (C2)
- TP5.1 Sourcing costumes, materials and equipment (C3)
- TP5.2 Sourcing hair and makeup products, wigs and equipment (C3&4)
- TP7.1a Making and finishing costumes (C5)
- TP7.1b Lead on the making and finishing of costumes (C5)
- TP12 Applying makeup and special effects (H2)
- TP13 Applying hair techniques and wigs (H3)
- TP18 Drafting patterns for costumes (W2)
- TP19a Carry out the fitting and altering of costumes and accessories (W5)
- TP19b Plan the fitting and altering of costumes and accessories (W5)
- TP19c Oversee the fitting and altering of costumes and accessories (W5)
- TP22 Dressing performers (W6)
- TP23.4 Maintaining hair and makeup items and equipment (C12)
- TP24a Prepare costumes and assist performers with costume changes during a performance (W7)
- TP24b Assist the organisation of the wardrobe (W7)
- TP24c Manage the organisation of the wardrobe (W7)
- MTP2 Cleaning up own work area.

Essential requirements

Learners must have access to studios, workshops and equipment appropriate to each production. Learners should have, as a minimum, access to the range of costumes typical of a small-scale touring company.

Employer engagement and vocational contexts

Skills acquired in this unit will enhance employability across a range of disciplines within the creative and cultural industries. Alternatively it could be an introductory unit for learners who may wish to study other production units in more detail.

Unit 75: Work-based Experience

Unit code: D/601/0998

Level: 5

Credit value: 15

● Aim

This unit aims to enable learners to experience the scope and depth of learning which may take place in a work-based context by planning, monitoring and evaluating the work experience.

● Unit abstract

A significant amount of learning can be achieved by carrying out practical activities in a workplace. Learning may be enhanced by taking a more formal approach to work-based activities – by planning, carrying out the activities and reflecting on the benefits of the activities to the business and to learners.

This unit is designed to allow flexibility of study for part-time and full-time learners. It is expected that learners will have a supervisor in the workplace in addition to their academic supervisor.

Learners will have the opportunity, supported by their supervisors, to negotiate and perform activities which will allow them to fulfil the assessment criteria for this unit. They will recognise the scope of what they have achieved by recording evidence from carrying out the activities. They will also gain maximum benefit by reflection on and evaluation of the work they undertake.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to negotiate industry experience
- 2 Understand the specific requirements of the placement
- 3 Be able to undertake work experience as identified
- 4 Be able to monitor and evaluate own performance and learning.

Unit content

1 Be able to negotiate industry experience

Suitable organisation and location: types of establishments for placement eg industry-related work for a client brief at college, existing work environment, different department within current employer's business

Negotiation: methods of contacting organisations; methods of undertaking negotiations

Nature of duties: type of undertaking eg routine duties and tasks, project work, development of new procedures/protocol

Supervisors: roles and responsibilities of academic and industrial mentors

Expectations of learning: aims eg proficiency in new tasks and procedures, time-management and problem-solving skills, reflection, discuss progress with others, teamwork

Business constraints: consideration of possible limitations eg need to be fully trained, adherence to quality systems, health and safety considerations, supervision time, workload, customer satisfaction, limited staffing, cost of materials

2 Understand the specific requirements of the placement

Tasks: details of activities eg specific hourly, daily, weekly routine and non-routine tasks; breakdown of a project into stages; new procedures/protocol

Prioritising: reasons for rationalisation of the order of tasks; methods of prioritising work

Planning for the work experience: methods used to develop detailed plan with schedule of tasks, proposed dates for reviews, expected input from supervisors

Benefits to organisation and learner: advantages to business eg allowing more routine tasks to be carried out, allowing procedures/techniques to be developed, increasing responsiveness, identifying cost saving measures; advantages to learner eg understanding how a business operates, understanding importance of teamwork, learning new techniques, development of problem-solving and time-management skills

3 Be able to undertake work experience as identified

Carrying out the planned activities: realisation eg carrying out tasks and project work according to relevant legislation, training and codes of practice; developing new procedures or protocol

Recording activities in the appropriate manner: systematic and appropriate recording of relevant activities eg logbook, diary, portfolio, spreadsheets, databases; list of resources

Revising the initial plan as required: methods used to review activities at the appropriate time to see if they meet requirements, making alterations as needed

4 Be able to monitor and evaluate own performance and learning

Evaluation of the quality of the work undertaken: meeting industry standards and evaluating own performance against original proposal; comments/testimony from supervisors

Account of learning during the work experience: details of experience gained eg new procedures, interpersonal skills, time management, problem solving, teamwork; details of evidence eg portfolio of evidence, scientific report, management report

Recommendations on how the learning experience could have been enhanced: alternative ideas eg different location, different brief, different time period, more/less support, better time management, better preparation

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to negotiate industry experience	1.1 research and evaluate suitable organisations that could provide industry experience 1.2 negotiate with work and academic supervisors a proposal for the work experience 1.3 recognise the business constraints on the work experience offered
LO2 Understand the specific requirements of the placement	2.1 agree and prioritise the tasks and responsibilities involved in the work experience 2.2 produce a plan for the work experience 2.3 analyse the benefits of the proposed activities to the business and the learner
LO3 Be able to undertake work experience as identified	3.1 fulfil specified requirements of placement conforming to all related codes of practice 3.2 produce systematic records of work undertaken 3.3 revise the initial plan as required 3.4 make suggestions for improvement and review these with appropriate supervisor
LO4 Be able to monitor and evaluate own performance and learning	4.1 monitor progress against original proposal 4.2 evaluate the quality of own performance 4.3 analyse the learning which has taken place during the work experience using suitable reflections 4.4 make recommendations on how the experience could have been enhanced.

Guidance

Links

This unit has links with:

- Personal and Professional Development
- Employability Skills.

This unit also has links with the following National Occupational Standards:

Management

- A1 Manage your own resources
- D1 Develop productive working relationships with colleagues
- E8 Manage physical resources
- F1 Manage a project.

Essential requirements

Given the work-based nature of this unit, the majority of resources will be those available to learners in the workplace. The work will normally be planned so that it can be achieved within the resource constraints of the employer. Therefore, knowledge of company structures and daily routines and expectations are essential. Learners should also have access to a wide range of research facilities, including careers library and/or careers services.

Tutor support and guidance are essential. Learners should remain in touch with tutors during the work experience. Email is often the best way but some centres may have access to a virtual learning environment where learners can share information and experiences with each other and the tutor.

Unit 76: Workshop Constructional Skills

Unit code: M/601/7373

Level: 4

Credit value: 15

● Aim

The aim of the unit is to enable learners to use the skills and techniques required to produce scenery and other set pieces.

● Unit abstract

This unit aims to develop the construction skills needed to translate working drawings into a physical realisation. These skills involve the safe, accurate and efficient use of materials and tools used in set construction and the correct techniques required to complete to performance and industry standards. Once mastered, these skills can be used to create both individual components and full-size set pieces.

The production and repair of stage style scenery involves traditional wood and metal-working skills blended with the need to make products that can be dismantled and reassembled quickly and transported in convenient size modules. Specialist hardware is often used to ensure the products constructed can be assembled quickly and safely.

Learners are required to develop these skills with full understanding of the health and safety aspects of construction environments and performance environments on stage and back stage.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to correctly interpret plans, diagrams and documentation
- 2 Be able to select appropriate materials and manage their processing
- 3 Be able to set up and operate tools safely
- 4 Be able to safely implement constructional skills.

Unit content

1 Be able to correctly interpret plans, diagrams and documentation

Scale: standard scales in metric measurement (1:100, 1:50, 1:25)

Dimensions: metric and imperial units for timber

Industry specific terminology: identification; jargon; non-standard or specific use of terminology eg French Flats, Frenchman, treads, cuts, periaktoi, trucks

2 Be able to select appropriate materials and manage their processing

Timber: sawn and planed timber; hardwood; softwood; defects and treatments

Sheet material: eg ply, MDF, hardboard, plasterboard, chipboard, blockboard, aluminium, plastics

Scaffolding/tube: steel; aluminium; couplers and connectors; cast components; assembly methods; tools

Rope: manmade and natural fibres; wire rope and termination issues

3 Be able to set up and operate tools safely

Hand tools: typical tools used in construction; appropriate selection of tool; correct use of tools

Power tools: essential differences between types; regulations concerning 'domestic' 230/40V equipment and 'industrial' 110/115V equipment

Fixings: screws; nails; pins; dowels; biscuits; pin hinges; sill irons; clamps; hardware; identification of correct component and required tools

Hazardous substances (COSHH): correct application of regulations; record keeping and storage; identification of necessary steps required to ensure safe handling and application of potentially hazardous substances eg solvents, flammable substances, dust, plastics

4 Be able to safely implement constructional skills

Cutting: hand and power techniques; timber and metal cutting skills

Drilling: selection of bits and drill types; wood, metal, masonry and boring tools

Fixing: application and use of various fixings using correct types and techniques

Bonding: selection and application of bonding agents; one and two-part formulations; instant and impact adhesives; low tack substances; PVA; resin based products

Surface finishing: sanding; sealing; priming; preparing for decorative finish

Tools (including power tools): safety clothing eg overalls, masks, eye protection; suitable hand protection; correct tool techniques relevant to safety; cleanliness of workshop areas that could have implications for the correct and safe use of tools eg slippery floors, excessive dust, sharp surfaces

Fire hazard: fire safety issues including fire fighting appliances and regulations; fire proofing or treatment of construction materials eg timber, fabrics; identification of potential hazards from combinations of circumstance eg exposure to heat or moisture from lighting equipment, pyrotechnic devices or combustible fluids

Mechanical strength: assessment of anticipated mechanical loading from cast and equipment; construction techniques used to compensate for function eg structural or purely decorative; identification of support systems suitable for intended use; secondary supports to increase safety parameters eg multiple hanging points and over-engineering, safety certificates where appropriate; commercial staging systems and support systems

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to correctly interpret plans, diagrams and documentation	1.1 correctly identify and isolate components from supplied plans, diagrams and documents 1.2 interpret measurements with acceptable accuracy
LO2 Be able to select appropriate materials and manage their processing	2.1 select correct materials to suit the intended purpose, assess the structural strength requirements and ascertain that the chosen material is suitable 2.2 research materials and their manufacture, identifying their uses and limitations 2.3 process materials to achieve specified products
LO3 Be able to set up and operate tools safely	3.1 select appropriate tools, use them in a safe and efficient manner 3.2 replace consumable component parts as required 3.3 adjust and check operation of guards and power control equipment
LO4 Be able to safely implement constructional skills	4.1 differentiate between material defects that are purely cosmetic and those that would pose a safety hazard if not rectified 4.2 maintain required documentation and comply with health and safety regulations/legislation 4.3 apply a range of techniques in practical projects in the support of a production 4.4 evaluate methods of construction and select appropriate techniques.

Guidance

Links

This unit has links with:

- *Unit 56: Scenic Design Concept*
- *Unit 57: Set Design Realisation*
- *Unit 61: Small-scale Touring in the Performing Arts*
- *Unit 63: Stage Management in Practice*
- *Unit 64: Stage Properties for Performance*
- *Unit 65: Surface Finishing Techniques in Theatre Production.*

The unit also has content links with many other units that have performance and production in their content.

This unit also has links with the following National Occupational Standards:

Community Arts

- CA2 Provide direction and leadership for your team
- CA8 Obtain and use research information
- CA9 Keep up to date with developments within the arts
- CA16 Embracing diversity in your service provision

Technical Theatre

- CPD1 Improving your skills
- CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts
- CPD4a Contributing to technical production work for performance
- CPD4b Overseeing technical production work for performance
- HS1 Working safely (ENTO HSS1)
- HS2 Assessing risks (HSS6)
- HS5 Controlling risks (ENTO HSS2)
- TP1 Clarifying creative and production requirements (C7)
- TP2.5a Contribute to the interpreting of designs for sets or props (C1)
- TP2.5b Interpreting designs for sets or props (C1)
- TP2.5c Ensure accurate interpretation of designs for sets or props (C1)
- TP2.6 Developing and researching ideas for a production (C1)
- TP3.4a Support the planning of props requirements for a production (C2)
- TP3.4b Planning props requirements for a production (C2)
- TP3.5a Contribute to the planning of set requirements for a production (C2)
- TP3.5b Planning set construction requirements for a production (C2)
- TP3.5c Planning scenic art set requirements for a production (C2)
- TP3.7 Planning requirements for a production (C2)
- TP4a Preparing drawings to communicate designs (C12)
- TP4b Provide design information to enable drawings to be produced (C12)
- TP6a Producing scenic works

- TP6b Lead on the production of scenic works
- TP7.2a Making and finishing props (C5)
- TP7.2b Lead on the making and finishing of props (C5)
- TP7.3a Making and finishing sets (C5)
- TP7.3b Lead on making and finishing sets (C5)
- TP8.1a Setting up flying and installing flown components (C6)
- TP8.1b Oversee the setting up of flying and installing flown components (C6)
- TP14.1a Getting in, fitting up and getting out (M4)
- TP14.1b Co-ordinate the getting in, fitting up and getting out (M4)
- TP14.1c Oversee the getting in, fitting up and getting out (M4)
- TP15a Arranging, managing and receiving tours (M7)
- TP15b Oversee the arranging, managing and receiving of tours (M7)
- TP15c Co-ordinate the arranging, managing and receiving of tours (M7)
- TP16a Preparing and assembling rigging and de-rigging (R2)
- TP16b Co-ordinate the preparing and assembling rigging and de-rigging (R2)
- MTP1 Using tools and equipment for construction or maintenance (MC1)
- MTP2 Cleaning up own work area (MC2).

Essential requirements

Learners will need standard workshop equipment but will not require any expensive ultra-specialist products. Learners should have access to wood and metal saws, screwdrivers, cutters, bits, pliers, hammers, metal tape measures, planes, sanders, power and hand tools, socket sets, wrenches etc. Learners will also need access to theatrical style specialist fixings such as pin hinges and lifting hardware.

Employer engagement and vocational contexts

Work opportunities in professional scenic workshops are limited, but the essential skills taught in this unit are common in all areas of backstage work where repair, or on-site fabrication or modification of scenery and set pieces is required. The theatrical context constructional skills are different from conventional carpentry, but the essential components of construction are very similar, so experience in any material building trade would be useful. The skills developed in this unit are transferable to other trades.

Unit 77: Writing for Performance

Unit code: T/601/7357

Level: 4

Credit value: 15

● Aim

Learners will acquire the necessary knowledge and skills to create a dramatic text in a selected medium and to evaluate its effectiveness in performance.

● Unit abstract

Crucial to an understanding of the requirements for creating a dramatic text is an appreciation of the particular demands of the selected medium and the outputs of those writing for it. In some cases, eg theatre, knowledge of both classical and contemporary playwrights might be useful. In other media, such as radio, television or film, the study of more recent writers would be appropriate. In any case, a thorough analysis by learners both of the specific nature of the selected artform and the skills of the top writers working in it is an essential basis for creating their own texts.

Another key element is an understanding of the process of developing texts from the initial idea into final production. This enables learners not only to identify the various stages that a dramatic text undergoes, but also to effectively control the development of their own work.

The creation of the dramatic text can be achieved in a number of ways. Often the writers will develop their script on their own, only occasionally seeking external advice or feedback. In other cases they will collaborate with others – directors, actors – or even develop ideas and characters through improvised workshops. All these approaches are acceptable; the main point is to develop a dramatic text suitable for performing in the selected medium.

However, the writing process doesn't finish there. It is important for a complete understanding of the process for writers to be able to evaluate the effectiveness of their work in performance. Logistically, it is unlikely that in most cases a full performance of the work would be possible, but the presentation of short extracts or rehearsed readings should be possible. The important thing is that writers are able to critically evaluate how effectively their texts work in their selected medium.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Know the key elements of dramatic texts in a selected medium
- 2 Understand the process of developing dramatic texts into performance
- 3 Be able to create a dramatic text for performance in a selected medium
- 4 Be able to evaluate the effectiveness of the created dramatic text in performance.

Unit content

1 Know the key elements of dramatic texts in a selected medium

Art form/medium: eg theatre, radio, television, film

Context: eg historical, political, social and cultural background; the nature of the audience; personal accounts

Dramatic concepts: the purpose and use of eg genre, character, plot, pace, language, allegory, sub-text, irony, dramatic conflict

Critiques: eg critical reviews, art form/medium evaluations, specific artwork analyses

Past and current practice: eg play texts, film and TV scripts, live or recorded performances, films, audio tapes, biographies of practitioners and writers

2 Understand the process of developing dramatic texts into performance

Texts: eg play texts, radio, film and TV scripts, storyboards, scenarios

Genres: eg comedy, serious drama, documentary style, satire

Stimuli: eg literature, real life or historical events, visual images

Styles of writing: eg linear, episodic, epic, lyrical, naturalistic, absurd

Process: eg interviews with art form/medium practitioners, personal accounts of the production process, attendance at rehearsals

3 Be able to create a dramatic text for performance in a selected medium

Text-form: eg play texts, radio, film and TV scripts, storyboards, scenarios

Genres: eg comedy, serious drama, documentary style, satire

Production process: eg single director, collective production, improvisation, role play

Draft scripting: drafting; editing; consulting; revising

Final script: use of formal conventions; presentation of final draft

4 Be able to evaluate the effectiveness of the created dramatic text in performance

Performance format: eg live performance, rehearsed reading, film/video, audio recording

Evaluation process: interviews eg cast, director; audience feedback eg through questionnaires, interviews, discussion groups; self-evaluation

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Know the key elements of dramatic texts in a selected medium	1.1 identify key elements of dramatic text in selected medium 1.2 describe the various techniques used by writers in selected medium 1.3 describe the relationship between the writing and the medium, the genre and the target audience
LO2 Understand the process of developing dramatic texts into performance	2.1 analyse the process of developing texts to performance 2.2 categorise the key stages of developing texts to performance
LO3 Be able to create a dramatic text for performance in a selected medium	3.1 decide on the genre, format and content of the dramatic text 3.2 draw up an outline/draft of the dramatic text for initial review 3.3 write a final dramatic text for the selected medium
LO4 Be able to evaluate the effectiveness of the created dramatic text in performance	4.1 organise a performance of the work (or extracts) in selected medium 4.2 organise appropriate methods of critical feedback 4.3 evaluate the effectiveness of script in performance through critical feedback.

Guidance

Links

This unit has links with

- *Unit 1: Acting for Camera*
- *Unit 2: Acting for Microphone*
- *Unit 3: Acting for Musical Theatre*
- *Unit 4: Acting with Masks*
- *Unit 5: Alternative Approaches to Acting*
- *Unit 6: Applied Contemporary Performance Practice*
- *Unit 20: Creative Arts Research Skills*
- *Unit 29: Devising Performance*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 33: Innovative Theatre Performance Work*
- *Unit 43: Naturalistic Acting*
- *Unit 44: Outreach Drama*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 54: Project Design, Implementation and Evaluation*
- *Unit 60: Site-specific Performance*
- *Unit 68: Theatre Directing*
- *Unit 69: Theatre in Education.*

Essential requirements

In addition to materials generally available, learners will need a wide range of contemporary texts/scripts for comparison and analysis.

Unit 78: Design Exploration for Make-up in Performance Arts

Unit code: **R/504/4247**

Level: **4**

Credit value: **15**

● Aim

The aim of this unit is to provide an introduction to make-up designs and applications in performing arts through investigation enquiry, selection of media, application of techniques and evaluation of outcomes.

● Unit abstract

This unit encourages learners to explore the practice of make-up professionals. Based on sound theory underpinning personal research, learners will work with real scenarios to demonstrate their skills and development in pre-production, production, and critique and evaluation of activities.

Learners will be involved in at least two live productions where they will work as part of a team carrying out consultations, risk assessment, design activities, application and removal of products used in make-up applications, adapting their work to suit the needs of the situation, performer and performance director as appropriate.

Group and individual critiques and presentations of work will encourage debate and mutual learning within the group and stimulate creative and critical thinking.

Learners should draw on the work of the established professionals who have influenced their designs.

This unit will be developed further through studying *Unit 27: Design Techniques and Applications for the Performer*.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the roles and responsibilities of make-up professionals in performing arts contexts
- 2 Be able to apply skills in a pre-production context
- 3 Be able to realise designs into practice and context
- 4 Be able to appraise own and others' work.

Unit content

1 Understand the roles and responsibilities of make-up professionals in performing arts contexts

Roles of make-up professionals: working in a production team, eg make-up designer, continuity supervisor, make-up artist

Application techniques: airbrushing; manual application, eg hands and fingers, sponges, brushes

Materials: make-up, eg aqua, grease, silicon based, powder, oil based; latex; wax; blood products; adhesives; real and synthetic hair products

Equipment: eg airbrush, brushes, sponges, hands and fingers, wig-making tools, hairdressing tools

Lighting effects: colour in light; direction of light; effects of distance

Health and safety: safe use of materials; safe working practices; safe use of equipment; Control of Substances Hazardous to Health (COSHH) regulations; risk assessment; products and potential contra-indications

2 Be able to apply skills in a pre-production context

Skills: analysis of script information; organisation, eg time management; action planning; design development; interactions with others, eg director, actors, models; working independently; working with a group; budget management; health and safety; risk assessments; experimental practical outcomes; problem solving

Processes of pre-production: script breakdown; role in working context; character analysis; time management; budget management; material selection; problem solving, development of strategic production action plan

Working safely: consultation; risk assessment; safe working practice

Synthesis: practice outcomes; design ideas; director's requirements

3 Be able to realise designs into practice and context

Designs: use of colour; light; dark; shade; texture; additions and enhancements to features

Contexts: eg theatre, television, film, special effects

Genre: eg period, cultural, fantasy, sci fi, pantomime, drama, dance, opera, musical theatre

Health and safety: safe use of materials; safe use of equipment

Applications: application and removal of products; selection of mediums, eg make-up, wig/postiche, prosthetics

4 Be able to appraise own and others' work

Critique: own work; work of others, eg other learners, make-up artists

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
1 Understand the roles and responsibilities of make-up professionals in performing arts contexts	1.1 Discuss the roles of make-up professionals in performing arts contexts 1.2 Critique different make-up application techniques 1.3 Analyse diverse key materials employed in the application of make-up, hairstyling and postiche construction 1.4 Analyse the effects of lighting in a performance context 1.5 Discuss key health and safety considerations in working practice
2 Be able to apply skills in a pre-production context	2.1 Demonstrate the required skills to prepare for a pre-production responsibility 2.2 Carry out consultations and risk assessments on performers 2.3 Demonstrate synthesis of practice outcomes, design ideas and the director's requirements in a pre-production context
3 Be able to realise designs into practice and context	3.1 Develop make-up designs for different contexts considering character, context and genre 3.2 Use make-up materials and equipment to demonstrate the designed make-up effects 3.3 Safely use materials and equipment 3.4 Analyse the use of selected applications and mediums in performances 3.5 Adapt designs for final outcomes
4 Be able to appraise own and others' work	4.1 Critique make-up solutions and applications that have been used.

Guidance

Links

- *Unit 27: Design Techniques and Applications for the Performer*
- *Unit 36: Lighting Design for Live Performance*
- *Unit 40: Mask Design and Construction*
- *Unit 44: Outreach Drama*
- *Unit 45: Performing Arts Facilities Management*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts*
- *Unit 61: Small-scale Touring in the Performing Arts.*

The content in this unit links with other units that have performance and production in their content. The unit also has links with the following Community Arts National Occupational Standards:

- *CA2 Provide direction and leadership for your team*
- *CA7 Assist in pitching for community arts work*
- *CA8 Obtain and use research information*
- *CA9 Keep up to date with developments within the arts*
- *CA12 Understand how your community arts organisation can meet.*

Essential requirements

The unit will require access to research facilities and learners will need to be involved in two real productions.

Unit 79: Period Hair and Make-up

Unit code: **R/504/8783**

Level: **4**

Credit value: **15**

● Aim

The aim of this unit is to enable learners to acquire skills and techniques in the use of materials needed to apply historical styles to hair and make-up designs.

● Unit abstract

This unit introduces learners to period hair and make-up styles that incorporate the use of wig attachments. Learners will engage with fashions dating from the mid-1900s through to the 20th century.

This unit will widen learners' knowledge of materials and techniques and their use in television, film and theatre productions. Learners will be introduced to the demands of new technologies in the form of high-definition cameras and to new product knowledge.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand how health and safety factors affect the selection of products and techniques for period hair and make-up styles
- 2 Be able to research period styles in hair and make-up
- 3 Be able to apply the correct technical skills to complete a period image, working to an industry-relevant project brief and to new industry standards
- 4 Be able to evaluate the match of finished work against the intended design.

Unit content

1 Understand how health and safety factors affect the selection of products and techniques for period hair and make-up styles

Make-up: codes of practice; all aspects of health and safety; selection of suitable products for various periods; identification of specific make-up types for set periods

Hairstyling: health and safety uses for electrical equipment; selection of specific products for period hairstyles; identification of specific hair products for set periods

Evaluation of hair-styling techniques for television and theatre productions: research methods, problem solving and development work; overall completed design

2 Be able to research period styles in hair and make-up

Period references: research of the specific signature trademarks in period hair and make-up styles ranging from mid-1900s through to the 1960s

Different styles in hair and make-up: trends and fashions to be investigated, eg young Queen Victoria, Gibson girl, suffragette, World War One, flapper, vamp, World War Two, beehive

Reference pictures: building up a reference file of pictorial images through the decades

3 Be able to apply the correct technical skills to complete a period image, working to an industry-relevant project brief and to new industry standards

Hair and make-up technical skills: use of skills to meet project brief

Colour choices to reflect period: preparation of selected image for a photographic shoot to incorporate a set period theme with costume and styling

Achieving the desired image for the period: hair-correct applications for pin curling, wet and dry setting, finger waves, use of tongs, Marcel waving; application, attachment, dressing hairpieces; make-up-preparation of the skin; suitable applications and selection of product for the specific period; trends to be incorporated mid-1800s, Edwardian, 1920s, 1930s, 1940s, 1950s, 1960s

4 Be able to evaluate the match of finished work against the intended design

Working records of designs and adaptations: critical skills in the assembly of images

Changes: commentary on imagery used

Evaluation of match of finished work to original design: how well the completed practical piece fulfilled the expectations of the design work, eg original design matched against photos of completed work with commentary and analysis; particular issues related to these being period designs; examples of critical analysis, group discussion, evaluation and feedback processes

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Understand how health and safety factors affect the selection of products and techniques for period hair and make-up styles	1.1 Discuss how health and safety requirements affect make-up, hair and wig dressing 1.2 Identify products that will set the hair and make-up for long periods during filming 1.3 Critically evaluate different hairstyling techniques suitable for television and theatre productions
LO2 Be able to research period styles in hair and make-up	2.1 Collate a variety of period references to be used as tools during design sessions 2.2 Examine different styles in hair and make-up for periods ranging from mid- 1900s through to the 1960s 2.3 Display identified reference pictures of key people throughout the decades
LO3 Be able to apply the correct technical skills to complete a period image, working to an industry-relevant project brief and new to industry standards	3.1 Apply a selection of technical skills in hair and make-up to a competent standard 3.2 Select correct colour choices in make-up to reflect the selected period 3.3 Use a variety of technical skills in hair and make-up to achieve the desired image for the set period
LO4 Be able to evaluate the match of finished work against the intended design	4.1 Keep suitable working records of designs and adaptations 4.2 Explain how and why changes to the work were made 4.3 Critically evaluate the match of finished work to original design

Guidance

Links

This unit has links with the following units:

Level 4

- *Unit 40: Mask Design and Construction*
- *Unit 18: Costume Design and Realisation*
- *Unit 53: Production Skills for Performance*

Level 5

- *Unit 20: Creative Arts Research Skills*
- *Unit 27: Design Techniques and Applications for the Performer*
- *Unit 32: Historical Context in the Performing Arts*
- *Unit 51: Preparation, Process and Production in the Creative Arts.*

Links to National Occupational Standards

This unit provides development opportunities for some of the underpinning skills, knowledge and understanding of the following National Occupational Standards.

Community Arts

- *CA2 Provide direction and leadership for your team*
- *CA9 Keep up to date with developments within the arts*
- *CA16 Embracing diversity in your service provision*
- *CA8 Obtain and use research information*

Technical Theatre

- *CPD1 Improving your skills*
- *CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts*
- *CPD4a Contributing to technical production work for performance*
- *CPD4b Overseeing technical production work for performance*
- *HS1 Working safely (ENTO HSS1)*
- *HS2 Assessing risks (HSS6)*
- *HS5 Controlling risks (ENTO HSS2)*
- *TP1 Clarifying creative and production requirements (C7)*
- *TP2.1a Contribute to the interpretation of designs for costumes (C1)*
- *TP2.2a Interpreting designs for hair and makeup (C1)*
- *TP2.2b Ensure accurate interpretation of designs for hair & makeup (C1)*
- *TP3.2 Planning hair and makeup requirements for a production (C2)*
- *TP5.2 Sourcing hair and makeup products, wigs and equipment (C3&4)*
- *TP13 Applying hair techniques and wigs (H3)*

- *TP23.4 Maintaining hair and makeup items and equipment (C12)*
- *TP24b Assist the organisation of the wardrobe (W7)*

Essential requirements

- Access to a suitable hair and make-up studio.
- Access to suitable facilities for making design presentations.
- Learners must be given opportunities to pursue off-site research of primary and secondary source material. To do this learners must have access to digital cameras for recording off-site research, work in progress and finished work.

Unit 80: Current Trends in Hair and Make-up

Unit code: H/504/8786

OCF level: 4

Credit value: 15

● Aim

The aim of this unit is to enable learners to understand current trends in hair and make-up design and practice by successfully producing and implementing their own designs to industry standards.

● Unit abstract

This unit encourages learners to research current trends in hair and make-up design and to develop their creative abilities. Learners will experiment with a variety of skills to promote a finished image suitable for photographic, promotional, editorial and catwalk.

Teamwork and time-management issues are incorporated as make-up artists require a high level of personal and professional skills.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to implement a set commission to industry standards
- 2 Be able to demonstrate technical abilities in hair and make-up styling
- 3 Be able to demonstrate creative techniques in hair and make-up suitable for editorial and catwalk productions
- 4 Be able to evaluate own work through the construction of a logbook displaying promotional images and commentary.

Unit content

1 Be able to implement a set commission to industry standards

Gaining an awareness: sourcing imagery from editorial, advertorial, internet, video; researching the fashion make-up industry to build up contacts, make-up agencies, and key hair and make-up artists

Teamwork skills: discussing editorial and catwalk productions; discussing current trends; exploring new ideas; responsibilities when working as an assistant

Time management: working to set times within industry constraints; arriving promptly

2 Be able to demonstrate technical abilities in hair and make-up styling

Health and safety: issues related to workplace situations; COSHH regulations and use of electrical equipment; types of electrical equipment, including tongs, rollers, straightening irons, hairdryers, head dryers

Products: professional product uses

Hair applications: preparation of the hair; use of hairpieces; adornment; incorporation of dressing, styling and finishing techniques.

Make-up applications: preparation of the skin and body; specialist make-up techniques suitable for editorial and catwalk productions, eg sculpting the face, classical catwalk, body make-up, use of adornments, use of air brush, aqua colour, contemporary period, fantasy and cultural influences

3 Be able to demonstrate creative techniques in hair and make-up suitable for editorial and catwalk productions

Hair and make-up style: current or contemporary style; originality of style and image during photographic shoots

Application of creative make-up and hair applications: selections of hair, make-up product to determine the final image; finishing techniques; organisation during photographic shoots

Suitability: hair and make-up skills for current trend images for catwalk or editorial productions

Displaying balance: correct use of product, technical application and completed image

4 **Be able to evaluate own work through the construction of a logbook displaying promotional images and commentary**

Facial drawings: drawing the facial anatomy

Make-up designs: planning ideas

Pictorial reference: collation of fashion images and sketches

Evaluation of own work: showing examples of critical analysis, group discussion, evaluation and feedback processes, critical skills in the assembly of images, commentary on imagery used

Professional presentation skills in logbook creation: drawings of facial anatomy; planning ideas; fashion images and sketches

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to implement a set commission to industry standards	1.1 Demonstrate an awareness of fashion, beauty and editorial literacy 1.2 Discuss the importance of teamwork skills in completing industry-based projects 1.3 Work to deadlines, applying industry timings during practical workshops and assessments
LO2 Be able to demonstrate technical abilities in hair and make-up styling	2.1 Implement health and safety procedures while working within industry contexts 2.2 Select suitable products to achieve and maintain desired image 2.3 Adapt hair and make-up applications to meet a variety of technical requirements in practical workshop sessions 2.4 Check visual images against technical specification, correcting them as appropriate
LO3 Be able to demonstrate creative techniques in hair and make-up suitable for editorial and catwalk productions	3.1 Produce a hair and make-up style incorporating style and originality 3.2 Apply creative make-up and hair applications with confidence 3.3 Complete a hair and make-up application suitable for catwalk or editorial productions 3.4 Display balance in the application of make-up and hair techniques
LO4 Be able to evaluate own work through the construction of a logbook displaying promotional images and commentary	4.1 Select facial drawings and make-up designs from the development work, critically evaluating new product knowledge 4.2 Compile supporting evidence of pictorial reference in a logbook to reflect and inspire the completed hair and make-up design 4.3 Evaluate own work through critical commentary on the images and visual design work 4.4 Demonstrate a range of professional presentation skills in the creation of the logbook

Guidance

Links

This unit has links with the following units:

Level 4

- Unit 18: Costume Design and Realisation
- Unit 38: Managing a Creative Business
- Unit 53 Production Skills for Performance

Level 5

- *Unit 20: Creative Arts Research Skills*
- *Unit 27: Design Techniques and Applications for the Performer*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52 Production Management in the Creative Arts*
- *Unit 48: Personal and Professional Development*

Links to National Occupational Standards

This unit provides development opportunities for some of the underpinning skills, knowledge and understanding of the following National Occupational Standards:

Community Arts

- *CA2 Provide direction and leadership for your team*
- *CA9 Keep up to date with developments within the arts*
- *CA16 Embracing diversity in your service provision*
- *CA8 Obtain and use research information*

Technical Theatre

- *CPD1 Improving your skills*
- *CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts*
- *CPD4a Contributing to technical production work for performance*
- *CPD4b Overseeing technical production work for performance*
- *HS1 Working safely (ENTO HSS1)*
- *HS2 Assessing risks (HSS6)*
- *TP1 Clarifying creative and production requirements (C7)*
- *TP2.2a Interpreting designs for hair and makeup (C1)*
- *TP2.2b Ensure accurate interpretation of designs for hair & makeup (C1)*
- *TP3.2 Planning hair and makeup requirements for a production (C2)*
- *TP5.2 Sourcing hair and makeup products, wigs and equipment (C3&4)*
- *TP12 Applying makeup and special effects (H2)*

- *TP23.4 Maintaining hair and makeup items and equipment (C12)*
- *MTP2 Cleaning up own work area.*

Essential requirements

- Access to a suitable hair and make-up studio.
- Access to suitable facilities for making design presentations.
- A range of hair and make-up products for learners to experiment with.
- Access to digital cameras for recording work in progress and finished work.

Unit 81: TV and Film Hair and Make-up

Unit code: D/504/8785

OCF level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to attain professional standards of practice in designing and realising hair and make-up suitable for television and film productions.

● Unit abstract

This unit enables learners to simulate professional practice and be proactive in the design process. Learners will be encouraged to experiment with a variety of approaches while training their eye to style effectively in the production of film and television images.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Understand the creative responsibilities of the film and television make-up artist and new developments in technology and product use
- 2 Be able to present creative ideas in the form of a design brief
- 3 Be able to select appropriate specialised techniques in hair and make-up design
- 4 Be able to produce a hair and make-up design suitable for a media production.

Unit content

1 Understand the creative responsibilities of the film and television make-up artist and new developments in technology and product use

Planning: preparation; costing; budgets; timings

Pre-production meeting: with the production team; working notes for lighting effects, filming guidelines, procedures, continuity

Organisational and teamwork skills: organisation of the make-up team and team responsibilities, eg make-up designer, assistant, trainee

2 Be able to present creative ideas in the form of a design brief

Characters for the brief and associated make-up designs: research a selection of character types and associated make-up designs from various mediums, eg sit com, soap opera, historical, comical and theatrical; from novels and productions, eg Jane Austin's Emma, Elizabeth Bennett, Shakespeare's characters from plays, The Duchess of Devonshire, Percy Shelley, Helen of Troy, Marie Antoinette, characters from sketch shows such as Armstrong and Miller, Little Britain, Catherine Tate; from film productions, eg Elizabeth I, Lord of the Rings, Harry Potter, Midsummer Night's Dream, Romeo and Juliet, Moulin Rouge, Priscilla Queen of the Desert, The Artist, The Iron Lady, J Edgar, This is England, Jane Eyre, The King's Speech, Phantom, Les Miserables, Pirates of the Caribbean, WE, War Horse

3 Be able to select appropriate specialised techniques in hair and make-up design

Straight make-up: corrective make-up applications; foundation colour selections; pigmentation; facial hair attachments

Character make-up: for, eg old age, casualty, cultural, historical and sit com, snow and ice effects; airbrushing and applications for high-definition work

Hairstyling: hair-kit contents; specific electrical equipment for location filming; product types; hair cutting; blow drying; hair setting; quick-change hair styles; use of hair attachments, eg wigs, hair pieces, switches, use of heated rollers and finishing, dressing-out techniques

Choices of colour and styling accessories: working to a set brief, choice

4 Be able to produce a hair and make-up design suitable for a media production

Carrying the make-up design into the finished application: discussion and review of brief, different types of design, choice of character; background research into theme and character

Technical ability: balance of applications

Health and safety working practices: codes of practice; all aspects of health and safety

Set and location working: suitability of products for location and studio filming, selections of product, care of equipment and on-set bag of hair and make-up materials

Supporting the model: selection and variety of make-up adaptations; photographic shoot (pictures are taken of the model)

Evaluation of the completed image's impact: incorporation of hair and make-up design, including details of product, sketches, face design and final make-up design

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO3 Understand the creative responsibilities of the film and television make-up artist and new developments in technology and product use	1.4 Explain how to plan a project, outlining costs, budgets and timings 1.5 Evaluate how a pre-production meeting is run with appropriate working notes for different roles 1.6 Explain required organisational and teamwork skills for a project 1.7 Critically assess own professional development needs in relation to make-up team roles and skills
LO4 Be able to present creative ideas in the form of a design brief	2.1 Explain why selected character types meet a design brief 2.2 Compile a logbook of character, historical and straight make-up images, annotating reasoning for make-up designs 2.3 Produce own make-up designs suitable for the character choice
LO5 Be able to select appropriate specialised techniques in hair and make-up design	3.1 Critically evaluate different applications for straight or character make-up 3.2 Select hair and make-up techniques relevant to the desired image 3.3 Justify choices of colour and styling accessories to match overall image
LO6 Be able to produce a hair and make-up design suitable for a media production	4.1 Explain how the hair and make-up design is carried through into the finished application 4.2 Display technical ability in application of foundation powder, eyes, cheeks and lip colour 4.3 Apply health and safety working practices to set and location working 4.4 Show effective support for the model through make-up to photographic shoot 4.5 Critically evaluate the completed image's impact in a practical photographic shoot.

Guidance

Links

This unit has links with the following units:

Level 4

- *Unit 1: Acting for Cameras*
- *Unit 16: Costume Design Concept*
- *Unit 38: Managing a Creative Business*
- *Unit 18: Costume Design and Realisation*

Level 5

- *Unit 19: Creative Arts Professional Practice*
- *Unit 20: Creative Arts Research Skills*
- *Unit 27: Design Techniques and Applications for the Performer*
- *Unit 30: Employability Skills*
- *Unit 51: Preparation, Process and Production in the Creative Arts*
- *Unit 52: Production Management in the Creative Arts.*

Links to National Occupational Standards

This unit provides development opportunities for some of the underpinning skills, knowledge and understanding of the following National Occupational Standards.

Community Arts

- *CA2 Provide direction and leadership for your team*
- *CA9 Keep up to date with developments within the arts*
- *CA16 Embracing diversity in your service provision*

Technical Theatre

- *CPD1 Improving your skills*
- *CPD2b Ensure that you and your team keep up to date with the technical and production areas of the live arts*
- *CPD4a Contributing to technical production work for performance*
- *CPD4b Overseeing technical production work for performance*
- *TP1 Clarifying creative and production requirements (C7)*
- *TP2.1a Contribute to the interpretation of designs for costumes (C1)*
- *TP2.2a Interpreting designs for hair and make-up (C1)*
- *TP2.2b Ensure accurate interpretation of designs for hair and make-up (C1)*
- *TP3.2 Planning hair and make-up requirements for a production (C2)*
- *P5.2 Sourcing hair and make-up products, wigs and equipment (C3&4)*
- *TP3.2 Planning hair and make-up requirements for a production (C2)*

- *TP12 Applying make-up and special effects (H2)*
- *TP13 Applying hair techniques and wigs (H3)*
- *TP22 Dressing performers (W6)*
- *TP23.4 Maintaining hair and make-up items and equipment (C12)*

Essential requirements

- Access to a well-equipped hair and make-up studio with a wide selection of make-up products.
- Access to a digital camera to record work in progress and for the final photo shoot.

Unit 82: Prosthetics Design and Application for the Creative Industries

Unit code: D/508/5321

Level: 5

Credit value: 15

● Aim

The aim of this unit is to enable learners to acquire skills in the use of materials and techniques needed to design and create prosthetic pieces for the creative industries.

● Unit abstract

This unit enables learners to simulate professional practice and participate in the design and creation process. Learners will be encouraged to experiment with a variety of techniques, approaches and materials whilst honing their skills and creative sensitivities to create effective prosthetic pieces for film, television, stage and/or editorial work.

● Learning outcomes

On successful completion of this unit a learner will:

- 1 Be able to discuss the creative and professional responsibilities of the Prosthetics Artist and new developments in technology and product use
- 2 Be able to demonstrate a theoretical understanding of anatomy and physiology in relation to prosthetic design
- 3 Be able to develop and communicate prosthetic design ideas in a creative industry context
- 4 Be able to demonstrate prosthetic application and finishing techniques to industry standards in a practical context.

Unit content

1 Be able to discuss the creative and professional responsibilities of the Prosthetics Artist and new developments in technology and product use

Role: attending pre-production meetings; exploring new ideas; discussing new technologies; generating creative ideas.

Organisational and teamwork skills: planning; preparation; team roles and responsibilities of the creative team, e.g. make-up designer, director, animatronics department; costing; budgets; timings; meeting deadlines; maintenance of accurate formula.

Technologies: e.g. computer generated images, animatronics, cyborg technologies.

2 Be able to demonstrate a theoretical understanding of anatomy and physiology in relation to prosthetic design

Musculoskeletal function: bones; classification of joints; muscle action; mechanics of human movement.

Human physiology: organs; nervous systems.

Trauma: characteristics of trauma on the human body.

Be able to develop and communicate prosthetic design ideas in a creative industry context

Designs: use of colour; light; dark; shade; texture; additions and enhancements to features.

Context: e.g. theatre, television, film, corporate events, etc.

Communication: presentation of design ideas, e.g. project boards, report, video.

Critique: logbook of designs; own work; work of others, e.g. other learners/professionals to be able to adapt designs collaboratively and responsibly.

3 Be able to demonstrate prosthetic application and finishing techniques to industry standards in a practical context

Health and safety: safe use of materials; safe use of products; client care; removal procedures.

Application techniques: e.g. life casting, part casting, sculpting and moulding, fine sculpting and texturing.

Finishing techniques: to moulds and sculptures, e.g. sealing and finishing moulds, hair punching, joining body sections together.

Materials: e.g. Pro-Gel 10, SG700, Ebalta Putty Systems, Fibreglass resins, silicone, foam.

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to discuss the creative and professional responsibilities of the Prosthetics Artist and new developments in technology and product use	1.1 Analyse the role of the Prosthetics Artist in creative industry contexts 1.2 Discuss required organisational and teamwork skills for a project 1.3 Critically evaluate own professional development needs in relation to professional Prosthetics Artists' skills 1.4 Evaluate the changing relationship between the Prosthetic Artist and relevant technologies
LO2 Be able to demonstrate a theoretical understanding of anatomy and physiology in relation to prosthetic design	2.1 Analyse the movement of the main joints, spine and muscle action in relation to human movement 2.2 Discuss the main body systems that make up human physiology 2.3 Assess the impact of trauma on aspects of the human body 2.4 Critically evaluate the anatomical and physiological correctness of a completed prosthetics piece
LO3 Be able to develop and communicate prosthetic design ideas in a creative industry context	3.1 Develop prosthetic designs for different contexts 3.2 Communicate with justified arguments why selected designs meet a design brief 3.3 Critique prosthetics designs, techniques and products used and how these have affected decision making in relation to selected designs
LO4 Be able to demonstrate prosthetic application and finishing techniques to industry standards in a practical context	4.1 Apply health and safety practices to working environments 4.2 Demonstrate application techniques with appropriate products 4.3 Demonstrate finishing techniques to moulds and sculptures 4.4 Critically evaluate the completed image's impact.

Unit 83: Wig and Postiche Making for the Creative Industries

Unit code: R/508/5333

Level: 5

Credit value: 15

- **Aim**

The aim of this unit is to enable learners to understand professional standards of practice in wig and postiche making for the creative industries.

- **Unit abstract**

This unit enables learners to simulate professional practice and participate in the creative process. Learners will be encouraged to experiment with a variety of techniques, approaches and materials to create effective postiches for film, television, stage and/or editorial work.

- **Learning outcomes**

On successful completion of this unit a learner will be able to:

- 1 Plan and implement postiche solutions in response to a set commission.
- 2 Create postiche solutions to industry standards.
- 3 Demonstrate technical abilities in application of postiches to design briefs.
- 4 Critically evaluate own work in relation to industry standards.

Unit content

1 Be able to plan and implement postiche solutions in response to a set commission

Trends: current trends in film, TV, stage, corporate and editorial work; researching the postiche industry to identify contacts and identify key artists.

Teamwork skills: organisation of the creative team, team roles and responsibilities, e.g. wig/postiche professional, make-up designer, director; pre-production meetings; exploring new ideas; discussing new technologies; generating creative ideas, negotiation skills, communication skills.

Self-management skills: working to set times within industry constraints and meeting deadlines; arriving promptly; organisational skills.

2 Be able to create postiche solutions to industry standards

Different hair products and materials: e.g. European hair, Asian hair, animal hair, synthetic hair.

Working processes: hygiene; equipment maintenance; other processes, e.g. head preparation and measuring, wig block measuring, drawing up block, basic foundation making (toupee net) fitting.

Techniques: e.g. single/double knotting, under knotting, highlights and streaks, shading and fading, reverse direction, knotting hairlines, weaving, pattern.

Postiche: e.g. two stem switch, diamond mesh, facial postiche, toupee, full wig.

Production equipment: e.g. block and cradles, wooden frames, jockey clip, lace, knotting hook, weaving sticks.

3 Be able to demonstrate technical abilities in application of postiches to meet design briefs

Postiches to meet a design brief: e.g. hairpiece application, switches, beards, moustaches, sideburns, eyebrows, partial wigs.

Application of materials: fitting and securing head or facial wigs and postiches, e.g. adhesives, wig sock, pins and grips.

Justification of choices: in relation to design brief; verbal or written presentation.

Display balance: correct use of product; technical application; completed image.

4 Be able to critically evaluate own work in relation to industry standards

Working records of designs and adaptations: critical skills in the assembly of images.

Critique: own work; work of others, e.g. other learners, professionals; be able to adapt work collaboratively and responsively.

Evaluation of the completed image's impact: incorporation of postiche or hairpiece design, including details of products, sketches and final look.

Learning outcomes and assessment criteria

Learning outcomes On successful completion of this unit a learner will:	Assessment criteria for pass The learner can:
LO1 Be able to plan and implement postiche solutions in response to a set commission	1.1 Evaluate current trends in postiche and wig design and application in the creative industries 1.2 Discuss required organisational and teamwork skills for the set commission 1.3 Work to deadlines, applying industry timings during practical workshops and assessments
LO2 Be able to create postiche solutions to industry standards	2.1 Discuss the range and usage of different hair products in wig making 2.2 Demonstrate industry working processes and professional techniques in the production of a postiche 2.3 Explain how the postiche has been produced, justifying the choice of hair product and professional techniques
LO3 Be able to demonstrate technical abilities in application of postiches to meet design briefs	3.1 Select and apply postiches to meet specific design briefs 3.2 Present justified choices of postiches to meet design briefs 3.3 Communicate effectively how balance is displayed in the overall look
LO4 Be able to critically evaluate own work in relation to industry standards	4.1 Keep detailed working records of the creative process and adaptations 4.2 Analyse how and why changes to the work were made 4.3 Critically evaluate the impact of the completed images in a practical context.

Assessment guidance

For assessment criterion 1.3 the learner is required to work to deadlines and apply industry timings during practical workshops and assessments throughout the unit.

For learning outcome 2, learners must create a postiche solution using any of the following: two stem switch; facial postiche; toupee; a full wig; diamond mesh; knotting; weaving.

For learning outcome 3, the learner must apply appropriate postiches (examples of postiches are given for learning outcome 2 above) to meet at least two design briefs.

Assessment criterion 4.3 requires the learner to critically evaluate the impact of the images created by all completed postiche solutions for the unit.